

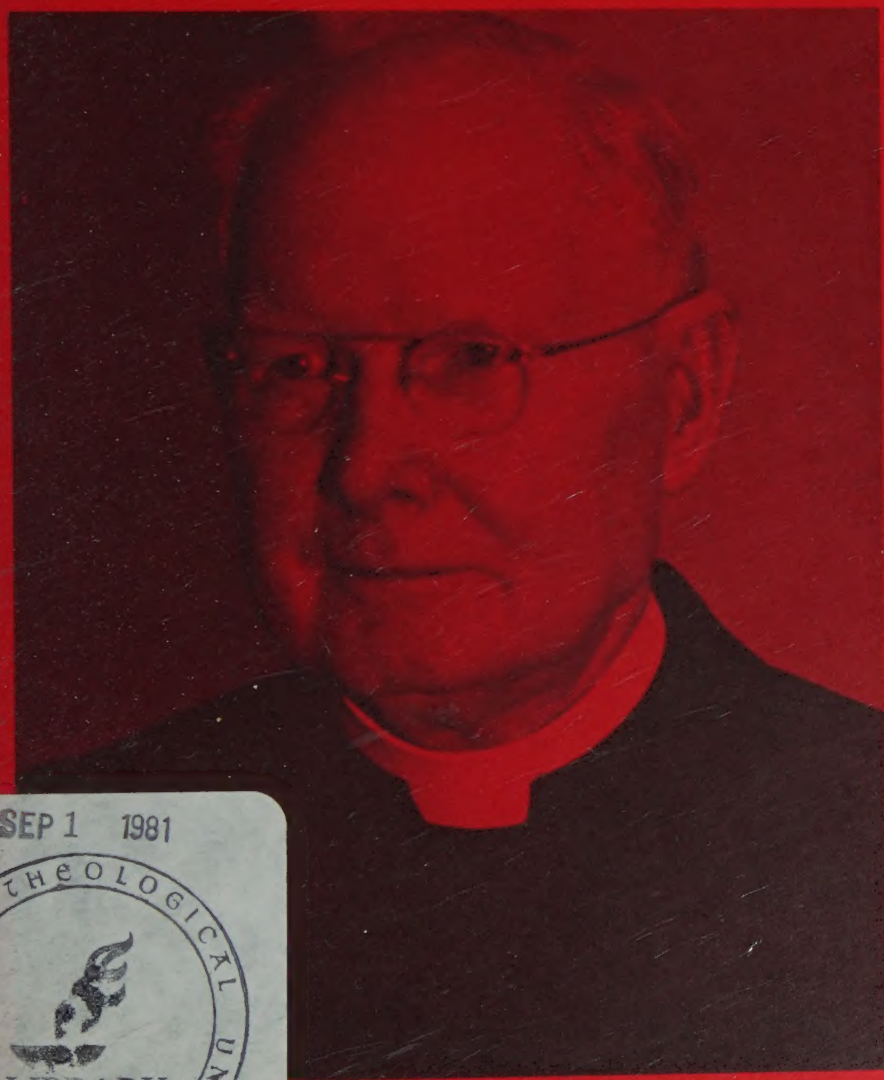
JULY 1981

The HYMN

A Journal of Congregational Song

VOLUME 32 NUMBER 3

ISSN 0018-8272



SEP 1 1981



July 1981

The HYMN

Published by the Hymn Society of America

Volume 32 Number 3

- Harry Eskew Editor's Column 132
- Carlton R. Young President's Message 133
- S. Paul Schilling Do the Words Matter? 2 134
- Hugh D. McKellar Kings, Queens, and Hymns 138
- Joel W. Lundeen E. Edwin Ryden—A Tribute 143
- Dale E. Ramsey Managing the Congregation's Hymn Program
2. How to Proceed—Some Tools and Methods 147
- Karl Kroeger A Yankee Tunebook from the Old South: Amos Pillsbury's *The United States Sacred Harmony* 154
- Phillip Sims Hymnology in the *New Grove Dictionary of Music and Musicians*,
1980 Edition 163
- David W. Music Hymns in Periodical Literature 166

NEW HYMNS

- Maxcine W. Posegate WOODBRIDGE (Gentle Mary Laid her child) 168
- David W. Music FAXON (Fight the good fight) 170
- Allen Sampson ABBA (What star is this, with beams so bright) 171

HYMNIC NEWS

- Association of Latin American Sacred Music Organized 172
- Reginald M. McDonough Preachers as Hymnwriters, Why Not? 172
- Brief News Items 172
- Festivals to Introduce UMC Hymnal Supplements 173

REVIEWS 174

ON THE COVER: Ernest Edwin Ryden, Sr. (1886-1981), hymn writer, hymn translator, and hymnologist. See page 143.

Editor's COLUMN

At its initial meeting in January, the Editorial Advisory Board authorized the subtitling of *The Hymn* "A Journal of Congregational Song." This new subtitle appeared for the first time on the cover of our April issue.

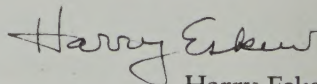
A *Journal of Congregational Song* specifies the distinctive focus of *The Hymn*. It serves as a guide to editorial policy concerning material included in *The Hymn*. Articles must clearly relate to the music sung by the congregation. There are other periodicals—in church music, worship, or of a general religious nature—that occasionally or even regularly publish articles on congregational song. *The Hymn*, however, is the only American periodical focusing specifically on congregational song.

In an "official" definition of a hymn published in Carl F. Price's *What Is a Hymn?* (HSA Paper VI) in 1937, the emphasis is clearly congregational:

A Christian Hymn is a lyric poem, reverently and devotionally conceived, which is designed to be sung and which expresses the worshipper's attitude toward God or God's purposes in human life. It should be simple and metrical in form, genuinely emotional, poetic and literary in style, spiritual in quality, and in its ideas so direct and so immediately apparent as to unify a congregation while singing it.

With new developments, including congregational song that is non-metrical, the Hymn Society has reaffirmed its emphasis. The Society's Hymn Research Committee at its fall 1978 meeting in Nashville tackled the question defining "hymn" and decided "that for a working definition, the hymn may be regarded as a congregational song." This means that the Hymn Society is concerned with whatever a worshipping congregation sings, whether or not it fits more classic definitions of hymnody. This broad working definition would include such recent developments in congregational song as Joseph Gelineau's psalm settings and the many informal scriptural songs which are widely used but have not found a place in denominational hymnals.

The Hymn has a distinctive role as America's ecumenical quarterly concerned with every aspect of congregational song. *A Journal of Congregational Song* is essentially a reaffirmation of the founding principles of the Hymn Society of America.


Harry Eskew

President's

MESSAGE

As we move towards our 60th anniversary celebration in 1982 I will be devoting my *messages* to some brief presentations of the early activity of the Society.

On January 22, 1922, and six days later on the 28th, five persons gathered in New York City to form the Hymn Society, later to be incorporated as the Hymn Society of America. These founders of our Society were a diverse and talented group and their brief biographies, provided by William Watkins Reid in 1942, are incorporated here.

Emily Swan Perkins, (1866-1941) Riverdale, N.Y., who in the Society's early years guided its destinies as Corresponding Secretary, was considered by the founders as the founder. Her interest, her gifts as a composer, her friendship with creators in the field of hymnody, and her generous giving of time to the enterprise, drew the founders together in the first place, and welded the group into an ongoing Society.

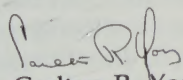
Born in Chicago, Miss Perkins was from girlhood active in church music. She was an organist, composer of hymn tunes, and the writer of a number of hymn texts. She was the composer of the *Stonehurst Hymn Tunes*, a collection of tunes for texts written by Dr. Louis F. Benson and other friends; and of *Riverdale Hymn Tunes*, which included several of her own texts. Her abilities were recognized by the Presbyterian Church in the U.S.A. which made her a member of its Commission on Worship. Somewhat in the manner of literary figures of earlier days, Miss Perkins drew about herself a wide circle of musical and

hymnic-interested and gifted friends. Her enthusiastic correspondence with these friends in the early days did much to establish the "image" of the Hymn Society and to provide standards for its activities, as well as to increase its active membership.

Carl Fowler Price (1881-1948), the first president of the Hymn Society, was born in New Brunswick, N.J., the son of a Methodist minister. Mr. Price was for most of his life a prominent insurance broker in New York City. But it was to his "hobby" of church music that he gave much of his interest and much of his time; and he was early recognized in the Methodist Church and elsewhere as a high-ranking scholar in hymnology. He was a composer, an author, a lecturer and teacher, an editor, and an organist. Mr. Price gathered both serious and amusing stories about hymns and their writers, into three published volumes, *Hymn Stories*, *More Hymn Stories* and *Curiosities of the Hymnal*. His lectures at seminaries and colleges interested many prospective ministers in the use of hymns in worship; and his numerous articles in periodicals had wide influence in setting "hymnic standards" in the between-world-wars era.

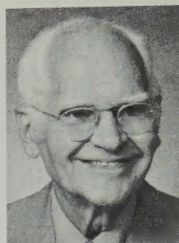
President Price not only guided the Society through its early years, but throughout its first quarter century chaired most committees which established its early directions.

(to be continued in the October issue)


Carlton R. Young

Do the Words Matter?

S. Paul Schilling



S. Paul Schilling is a professor emeritus of systematic theology, Boston University School of Theology. A native of Cumberland, Maryland, he studied at St. John's College (B.S.), Boston University (A.M., S.T.B., Ph.D.), Harvard, and the University of Berlin. An ordained United Methodist minister, he has served churches in Virginia, Maryland, and Washington, D.C.

before teaching at the school which is now Wesley Theological Seminary. Following his retirement from Boston University in 1969, he served several seminaries as a visiting professor. The most recent of his seven books is *God and Human Anguish* (1977). He is currently doing research in theology in Christian hymnody.

And when we sing, and when we pray,
Help us to mean the words we say.

This simple prayer, found in a hymn "for younger children" by Edith Florence Boyle Macalister (1873-1950), reiterates effectively the apostle Paul's appeal in I Corinthians 14:15 for intelligence as well as spirit in both prayer and song. If we are to sing and pray—often we do both at the same time—with spirit and understanding, we must mean what we say and know what we mean. Unless the hymns we use in worship express our real convictions, we might as well sing the stock market reports, the real estate ads from the daily newspaper, or a list of names from the telephone directory.

Yet there is widespread evidence of lack of attention to the ideas uttered in hymns. Few persons, it is to be hoped, will go so far as the organist who recently wrote, "In hymn singing words are important only to the extent that they stay out of the way of the music." But the practice of many leaders and congregations betrays an attitude disturbingly similar. Not all of the discords in church music are

struck audibly by singers and accompanists. Many are produced by theological concepts out of harmony with Christian truth, by religious ideas contradictory to the actual experiences and beliefs of the worshipers, by unexamined clichés, or by words that lack any clear meaning whatever.

Just why are understanding and coherence of thought so important? We must of course avoid over-rationalizing attitudes and intentions which, defying precise formulation, are expressed in poetic metaphor. We must also recognize the indispensable role of suitable and singable tunes; after all, hymns are meant to be sung! Yet there are solid grounds for expecting hymn texts to convey clear meanings, and for thoughtful awareness of their meanings in those who sing them.

1. The attainment of a sense of reality in worship requires understanding of the beliefs articulated in the hymns sung as well as in other parts of the liturgy. If the words used do not say what those who utter them really believe, the whole proceeding becomes a sham. If the words are needlessly ambiguous, they cannot

mediate effectively a consciousness of the divine presence. Truly to "worship the Lord with gladness" (Ps. 100:2) requires that what we say accord with the character of the God believed in and God's aims for human life.

In Søren Kierkegaard's comparison of worship to a drama, he declares that the chief actors are not the minister or the members of the choir. Though they perform a necessary function, it is akin to that of prompters. The central action is carried out by the congregation, as they seek to relate their lives in praise, prayer, and commitment to the divine spirit. If this analogy is fitting, how essential it is that we give heed to the meaning of the lines we utter! The best actors and actresses do not stop with memorization, but think and feel their way into the content of their lines until in a profound way they become, during the play, the characters they portray. Such identification is not too much to expect in the singing of hymns in worship, but it demands effort to grasp and appropriate the meanings expressed, and also to select hymns that articulate the real beliefs of the singers.

2. Hymns provide a singularly appropriate medium for communicating the central meaning of the Christian life as the believer's response to God. They can do this most adequately only if they reflect accurately the worshipers' perception of God's action and the quality of life it calls forth. Christian faith arises as a joyous, grateful response to the creative and redemptive action of God, and the life that results is the believer's continuing answer in trust, love, and obedience to God's manifold activity. Thus the whole life of the Christian centers in and issues from his or her relation to God, par-

ticularly to God as disclosed in the life, teachings, death, and resurrection of Jesus Christ.

The same motivation is operative in Christian worship, including hymnody. This understanding of the divine-human relationship had much to do with Isaac Watts's trail-blazing departure from the previous assumption of English Calvinists that Christians are expected merely to sing the Bible, especially the Psalms. As Louis F. Benson has shown, for Watts the Bible is God's word to us which we are personally to appropriate. Our hymns, then, represent our response to God's utterance, "our word to God." This can be expressed in biblical language only as we make that language our own. Thus Watts "laid the ground for the free hymn of human composure."¹

A fascinating parallel is found in the thought and practice of Nicolaus Ludwig von Zinzendorf (1700-60), who writes: "The hymnal is a kind of response to the Bible, an echo and an extension thereof. In the Bible one perceives how the Lord communicates with mankind; and in the hymnal how mankind communicates with the Lord."²

3. Theology, good, bad, or indifferent, is present in all hymns, making it important to identify just what we are upholding when we sing. The beliefs involved may be affirmed or denied, explicit or implicit, intentional or incidental, eloquently or crudely formulated. In any case, all hymns make some kind of theological statement; they have something to say about God, the divine character and purpose, the nature and destiny of human life, the way of salvation, human responsibility before God, and related matters. When we are voicing concerns as ultimate as these, it is important that we pay attention

to the content of our words.

If we sing with Samuel Rodigast (1649-1708),

Whate'er our God ordains is
right, . . .

wherefore to him we leave it all,
we are clearly asserting a view of
God's work in history quite different
from that stated by William DeWitt
Hyde (1858-1917):

Creation's Lord, we give thee thanks
that this thy world is incomplete,
that battle calls our marshaled ranks,
that work awaits our hands and feet.

Elizabeth C. Clephane (1830-69),
taking her stand "beneath the cross of
Jesus," is "content to let the world go
by"; whereas Ian Ferguson in 1917
accepts responsibility for the hungry
and oppressed:

I am my brother's keeper,
I dare not wash my hands.

Can thoughtful Christians avoid
noticing the widely divergent under-
standing embodied in these verses?
Can we ignore the apparent con-
tradictions and sing as though they
did not exist?

4. Precisely because hymns express
religious convictions in a form used
by large numbers of people, they are
an indispensable vehicle for teaching
Christian faith and life. Both defend-
ers and critics of orthodox faith have
sought through song to popularize
his view of Christ the Son as a created
being subordinate to the Father,
while supporters of Nicene Christ-
ology like Ambrose of Milan (340-97)
countered with hymns like

O splendor of God's glory bright
from light eternal bringing light.

The history of the church presents
many witnesses to the pedagogical ef-
fectiveness of church music. Augus-
tine bears eloquent testimony to the
contribution of the church's hymns
to his own spiritual life: "How
greatly did I weep in Thy hymns and
canticles, deeply moved by the voices

of Thy sweet-speaking Church! The
voices flowed into my ears, and the
truth poured forth into my heart."

Martin Luther, in the preface to his
Geystliche Gesangk Buchleyen (Spiritual
Hymn Booklet) of 1524, identifies his
aim with that of St. Paul in I Cor-
inthians 14:15 and Colossians 3:16:
"to sing spiritual songs and Psalms
heartily unto the Lord so that God's
word and Christian teaching might
be instilled and implanted in many
ways."

Reliable clues to the representative
theological emphases of the Wesleyan
evangelical revival are found in the
hymns of Charles Wesley and those
translated by John Wesley. The Armi-
nian doctrine of the God-given
freedom of all persons to respond to
divine grace appears unmistakably
when Charles sings:

Come, sinners, to the gospel feast;
let every soul be Jesus' guest;
ye need not one be left behind,
for God hath bidden all mankind.

The characteristic Wesleyan stress on
the possibility of "holiness of heart
and life" comes to expression
repeatedly, as in Charles Wesley's
familiar lines:

Finish, then, thy new creation;
pure and spotless let us be.
Let us see thy great salvation
perfectly restored in thee.

The effectiveness of hymns as
teaching instruments springs not
only from the fact that they embody
basic beliefs, but from the form or
manner of that embodiment. Here
three considerations deserve men-
tion. First is the cumulative power of
repetition. The reiteration over the
years of affirmations concerning God,
Jesus Christ, the human situation,
and the way of salvation affects
powerfully if imperceptibly the real
beliefs of the singers.

Secondly, the fact that hymns link
ideas with emotion gives them special

aching power. Music has a distinctive capacity to touch the feelings, and this is accentuated when music is a channel for meanings expressed in poetic language, especially when those meanings concern the rich common heritage of Christian faith, with its personal experiences of sorrow and joy, sin and deliverance, defeat and victory, disappointment and hope, and human and divine love. Questionable as well as true meanings may be strengthened when singing. A recent hymn by F. Pratt Green (b. 1903) witnesses eloquently to the profound positive contribution of the musical idiom:

When in our music God is glorified,
and adoration leaves no room for
pride,
it is as though the whole creation
cried:
Alleluia, alleluia, alleluia!

So has the Church, in litany and song,
in faith and love, through centuries of
wrong,
borne witness to the truth in ev'ry
tongue:
Alleluia, alleluia, alleluia!

©Oxford University Press,
Used by Permission

Thirdly, the frequent use of poetic imagery, especially metaphorical language, enables hymns to deepen insight and enrich understanding in ways not readily accessible through literal prose alone. Without disparaging reason, metaphors provide a valuable extra-rational means of conveying the richness of the faith given to the church.

An additional aspect of the teaching function of hymnody is the opportunity afforded by new hymns to show the contemporary relevance and significance of Christian faith. Recent publications include a variety of hymns which deal seriously with the challenge of or the bearing of Christian insights on such problems

as the space age, technology, ecology, human oppression and exploitation, atomic energy, and nuclear war. Hymns like "God of concrete, God of steel," by Richard G. Jones (b. 1936), "Earth and all stars," by Herbert F. Brokering (b. 1926), and "O God of every nation," by William W. Reid, Jr. (b. 1923) relate faith in God illuminatingly to industry, scientific research, higher education, and the threats of materialism, militarism, and racism in human relations.

5. Closely linked to the teaching function of hymns is the fact that when they voice the gospel effectively they play an important part in the church's evangelistic witness. Among those present whenever Christians gather for worship are likely to be not only the fully engaged, but also the luke-warm and the half-convinced, as well as some honest skeptics and sincere seekers, including children and youth who have not yet made any basic value-commitments. What the hymns say to such persons may make a real difference in their response to the appeal of the message declared. The important role of hymn singing in the major evangelistic campaigns of the past century is well known.

However, the very power of hymnody to win a hearing makes it imperative that heed be given to the content of what is heard. Frequently, multitudes are attracted by a message in song and sermon that promises individual comfort and peace, makes the Christian way falsely easy, and ignores the wholeness of the New Testament gospel. Hymns that offer a partial, truncated version of the good news may win converts, but not responsible Christians equipped to embody the healing, transforming love of God in a sick and broken world.

Fortunately, there are many hymns old and new that can and do offer a wholistic, positive witness. Christian hymnody has demonstrated its ability to strengthen the faith of believers, to move the almost persuaded, and to deepen as well as to symbolize the love which the Christian community exists to incarnate.

Kings, Queens, and Hymns

Hugh D. McKellar

- Footnotes**
1. Louis F. Benson, *The Hymnody of the Christian Church* (Richmond: John Knox Press, [1927] 1956), p. 89.
 2. *Hymnal and Liturgies of the Moravian Church* (The Moravian Church in America, Northern and Southern Provinces, 1969), reverse side of title page.



Hugh D. McKellar holds degrees in English, French, music, and library science. For over 20 years he has been a librarian and teacher in Toronto secondary schools, having also written five school textbooks. For more than 30 years he has served as organist, soloist, or chorister in Toronto churches. His article "The First Denominational Hymnbook" appeared in our January 1980 issue.

When Prince Charles and Lady Diana Spencer marry in St. Paul's Cathedral, London, on July 29, will the music they choose for the occasion leave an indelible imprint on the worship customs, or on the hymnbooks, of the English-speaking world? Might they, for instance, dislodge Mendelssohn's "Wedding March" from the pre-eminence it has enjoyed ever since Queen Victoria chose it for her eldest daughter's wedding in January 1858?

Since John Cabot claimed Newfoundland in 1497 for King Henry VII, no thoroughly unmusical person has worn St. Edward's Crown for more than a decade; and since Henry VIII persuaded Parliament to declare him, in 1534, "the only Supreme Head on earth of the Church in England," most of his successors have taken seriously the responsibilities he bequeathed to them, as well as the title "Defender of the Faith" which he received from the Vatican in 1521, and kept even after his regard for the papacy had suffered a sea-change.

Members of the British royal family have lacked neither opportunity nor inclination to influence the worship practices of their subjects; thus it is hardly surprising that vestiges of their personal preferences linger, largely unrecognized, in our hymnbooks.

While both Prince Charles and Lady Diana can claim royal descent, we may hope that they follow the example set by monarchs who are his ancestors but not hers. (Neither sovereign who first promoted congregational singing as a part of public worship in English was ever parent.) The most recent king from whom both bride and groom descend inflicted on English hymnody the worst loss it ever sustained, and the bride's side of the family has tended to follow his pattern; whereas the groom's, especially in recent times, has behaved far more constructively.

Although Thomas Sternhold was by no means the first person to think of turning the Psalms into English metrical verse, he was the first to

nder such a step acceptable to the nation's churchgoers, largely through having the encouragement and support of a precocious king. We may doubt that he discussed his project with Henry VIII, whom he served as Groom of the Robes, since he kept to his post and his head. But Henry's young son Edward VI, who came king in 1547, agreed that metrical psalms would be good for the common people, and accepted the dedication of the first 19 versions which Sternhold published—apparently for use in private or family devotions rather than in public worship.

Probably because psalm-singing was NOT associated specifically with church services, it could safely be practiced, and indeed become very popular, even while Edward's successor, Mary I, was doing her best to restore the Catholic faith to her realm. But it awaited quasi-official recognition at the hands of their half-sister, Elizabeth I, in 1559. Although reasonably happy with the orders of service set forth in the Prayer Books of 1549 and 1552, she was less content than her bishops to leave her people with no opportunity to sing when they came to church. Accordingly, in June 1559, she issued injunctions," of which the 49th reads:

For the comforting of such as delight in music, it may be permitted that in the beginning or end of Common Prayer either at Morning or Evening, there may be sung an hymn or such like song to the praise of Almighty God in the best melody and music that may be devised, having respect that the sentence of the hymn may be understood and perceived.

Instead of enjoining psalm-singing on her subjects, she wisely let them

think it was their own idea; and she has had her reward. Over the next six years she permitted, without directly authorizing, the publication of successive editions of the "Old Version" of the psalter, as the psalms which Sternhold did not live to finish were versified by other writers. From that book comes the solitary hymn whose words and tune have remained in continuous widespread use from her day to our own: "All people that on earth do dwell." No wonder Vaughan Williams chose it to arrange magnificently in 1953 for the coronation of Elizabeth II; what other hymn could have lined the two Elizabeths, or served as a fit vehicle for the communal rejoicing of many disparate nations which now share only a heritage?

Sternhold and his helpers laid claim to no more poetic prowess than they possessed in the opinion of Elizabeth's Scottish relative and successor, James I (ancestor through his eldest daughter of Prince Charles, of Lady Diana through his second son). Fortunately, he brought his formidable scholarship and taste to bear on the translation of the Scriptures which he initiated, and actively supervised till its completion in 1611; but in his dealings with the metrical psalter, he showed his monumental lack of common sense. Seeing no reason why his English or Scottish subjects should have to sing awkward verses in church, he deemed it his royal responsibility to prepare for their use, in what time he could spare from governing, a psalter which should be both accurate and lyrical. Yet who, except "the wisest fool in Christendom," would have taken this duty on himself instead of delegating it?

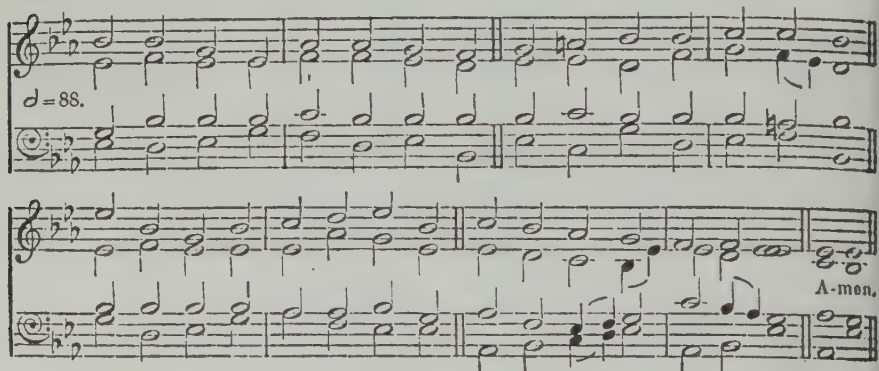
For how could James have helped knowing that William Shakespeare,

whose acting company regularly performed at court, was living in retirement at Stratford-on-Avon by the time the Bible translation was finished? (What foundation is there, I wonder, for the tradition that Shakespeare helped the translators word several passages, notably Psalm 104: 3-4?) Had James simply commanded Shakespeare—or Ben Jonson or John Donne, both of whom were around his court and at the height of their powers—to versify the Psalms, how could any of them have refused? Had their work failed to suit him, he need not have authorized it for general use. From the few Psalms

how much of what he copied was his own work. When his successor issued the completed psalter with a declaration that James had written all of the people would neither believe him nor sing from it. Yet had James left it a psalter, as well as a Bible, so superbly expressed as to defy for centuries all attempts at improvement, would he not have choked off English hymn-writing before it even began? Had the content of the Psalms even been clothed in verse of Shakespearean caliber, what would future speakers of English have had the chance to do, but adore and be still?

GOTHA, 8.7.8.7.

II. R. II. THE PRINCE CONSORT, 1810-61.



which John Milton took time to versify, we may infer what might have happened if James had ordered Shakespeare to revise the psalter instead of declaring it his own terrain, and effectively barring it to every poet in his realm, since they could not expect him to prefer their work to his own.

Nor do we even know what the royal dog-in-the-manger accomplished before, as his funeral sermon puts it, "death staid him in the 131st Psalm." Fair copies of several psalms indeed survive in his handwriting, but no one was sure, then or later,

No comparable outburst of royal creativity recurred until Queen Victoria, whose immediate ancestors had concentrated on fostering and popularizing the sacred music of Handel, married Prince Albert, a competent pianist and organist who also composed anthems and hymn tunes. He was content to let his music make its way on its own merits; after his death, Victoria was not. Every public celebration involving her family, including her golden jubilee in 1887, had to include Albert's setting of the *Te Deum*; and she graciously granted permission, almost

fore it was sought, to every hymnal editor who wished to use his tune SANDON. (Associated in a current Canadian hymnal with two of Charles Wesley's hymns: "Come, thou long-expected Jesus" and "Love divine, all loves excelling.") Still, the hymn's contribution to Canadians' worship was made not by her husband, but by her son-in-law.

John Campbell was not yet Duke of Argyll, but only Marquis of Lorne, when he came as governor-general to Canada in 1878 with the Queen's fourth daughter, Louise Alberta. She left her names with us; he left a hymn. When he reached Ottawa, Canada's Presbyterians, who were preparing their first official hymnal, asked if they might include one of the biblical psalms which he had published in 1877—"Unto the hills," which copies exactly the meter of his mother-in-law's favorite hymn, "Lead, kindly light." It quickly became, and has remained, one of Canada's best known and loved hymns; its tune, SANDON (see next page), usually turns up at one's first organ lesson because the pedaling is so easy. But I have yet to meet a churchgoer from any other country who knows either words or tune.

When Victoria celebrated her diamond jubilee in 1897, she personally selected three hymns for her Christian subjects to sing in their respective churches. One, specially written for the occasion by Bishop W. W. How and Sir Arthur Sullivan, has since had to be laid aside along with the Empire; but "Now thank we all our God" appeared in English just as the Queen became a grandmother, and "The day thou gavest, Lord, is ended" was written still later, attaining wide circulation only in 1889. Clearly she knew a good hymn when she saw one; but how remarkably

open-minded toward new things she must have known her subjects to be! If Elizabeth II should bid us rejoice with her through a hymn written during her lifetime, we probably would—after wishing her a speedy recovery. But, judging by the music she chose for her wedding on November 21, 1947, she has gauged our notions of fitness very nicely.

By having "Praise, my soul, the King of heaven" sung as she walked down the aisle of Westminster Abbey, she convinced Canadians that they actually could contract valid marriages with no help from Richard Wagner. The ceremony also included her favorite hymn, "The Lord's my shepherd," though few of the people listening on radio then knew the tune she selected: CRIMOND. But once we knew she preferred it, we could not learn it fast enough; and her parents encouraged our efforts by choosing it for their silver wedding anniversary the next spring. That was all the royal family needed to do to elevate CRIMOND from almost total obscurity into the most widely-known piece of sacred music yet written by a woman. They may not have known the tender melody as the brain-child of a Victorian Scotswoman, Jessie Seymour Irvine; but neither can their ignorance in any field be safely taken for granted.

Let us hope above all that English church music sustains no such loss at this wedding as it did at that of King Charles I, with whom the bride shares genes and the groom a name. He married by proxy a French princess, who made her way to Dover while he and his court waited at Canterbury to greet her. In his capacity as organist of the Chapel Royal, Orlando Gibbons went with the court; but before Queen Henrietta reached Canterbury, he had died so

suddenly that plague was suspected, though it had to be denied lest she refuse to come further. Yet repetition of this tragedy is unlikely: has the

England of 1981, in a population ten times what it was in 1625, even on the composer of Gibbons stature to lose

SANDON. 10.4.10.4.10.10.

C. H. PURDAY, 1799-1883.

For a higher setting see No. 531.

656

Paraphrase of PSALM CXXI.

mp 1 **U**NTO the hills around do I lift up
My longing eyes,
O whence for me shall my salvation
come,
From whence arise?
mf From God the Lord doth come my
certain aid,
f From God the Lord, Who heaven and
earth hath made.

mf 2 He will not suffer that thy foot be
moved:
Safe shalt thou be. [close,
No careless slumber shall His eyelids
Who keepeth thee.
Behold our God, the Lord, He slum-
bereth no'er,
Who keepeth Israel in His holy care.

3 **J**EHOVAH is Himself thy keeper true,
Thy changeless shade;
Jehovah thy defence on thy right hand
Himself hath made.
And thee no sun by day shall ever
smite,
No moon shall harm thee in the silent
night.

4 From every evil shall He keep thy soul,
From every sin:
Jehovah shall preserve thy going out,
Thy coming in.
Above thee watching, He Whom we
adore
Shall keep thee henceforth, yea, for
evermore. Amen.

THE MARQUIS OF LORNE, 1877.

Edwin Ryden— Tribute

el W. Lundeen



Joel W. Lundeen, an ordained Lutheran minister, is also a librarian. He has been an archivist of the Lutheran Church in America in Chicago since 1975. Born in China of missionary parents, he studied at Augsburg College (B.A.), Augsburg Seminary (B.D.), and the University of Chicago (M.A.). Both sets of his grandparents immigrated from Sweden about 100 years ago. He is author of two books concerning the history of Lutherans in America.

(Ernest Edwin Ryden died January 1, 1981. His obituary appeared in our April issue.)

My memories of Dr. Ryden go back at least 50 years. In the early 30s as a young teenager, just as radio was becoming an important part of people's lives, one of our favorite programs on KSTP (St. Paul/Minneapolis) was Dr. Ryden's weekly presentation—in the form of a dialog between one of his Sunday School boys and himself—about the great hymns of the church. The scripts of these programs became the basis of his popular book, *The Story of Our Hymns* (Augustana, 1930).

In later years I came to know Dr. Ryden very well—both as an effective leader in the church and as a personal friend. I was impressed by the scope and weight of his contributions to Lutheran church life and to religious journalism. But here it is his vast contribution to the field of Christian hymnody—as a hymn-writer, hymn book editor, and popularizer of hymnology—to which I want especially to pay tribute.

All his 94 years Dr. Ryden was a devoted member of the Lutheran church, but with an ecumenical outlook and sympathies almost as broad as the scope of the average Protestant hymnbook. When he was ordained in 1914 into the ministry of the former Augustana Evangelical Lutheran

Church (since 1962 a part of the Lutheran Church in America), it was however, still a largely Swedish-speaking body, just as most of the other Lutheran bodies, still each worked and worshipped in its distinctive mother tongue. He became a leader from the beginning in the movement to anglicize the church; the two congregations which he pastored in his early years—Holy Trinity in Jamestown, New York and Gloria Dei in St. Paul, Minnesota—were both pioneer all-English congregations. When he left St. Paul after 14 very successful years, it was to take on the editorship of the Church's English-language journal, *The Lutheran Companion*, at a time when it had just assumed priority in the church over its Swedish competitors; it became, shortly before his retirement 27 years later, the church's only official journal.

He devoted much of his energies to teaching the Augustana Church to speak and write and think in English. But he did not forget his bilingual heritage. Much of his life's work was as a popularizer and translator of hymns of Scandinavian origin—largely, but not exclusively, Swedish.

His contributions to hymnody may be thought of in three categories: as a

hymn-writer and translator, as an editor or member of editorial committees of various hymn books, and as the author of books and articles on hymnology.

His first book, *The Story of Our Hymns*, mentioned above, was unique in combining for the first time well-researched yet popular presentations of both the widely known Anglo-American hymnody with those of the only recently Americanized German-Scandinavian tradition. And, in the latter case, he was the first, as far as I know, to give hymns of all five Scandinavian traditions relatively equal billing. His later volume, *The Story of Christian Hymnody* (Augustana, 1959) is an updated version of the earlier work expanded to include at least a brief mention of every hymn text included in the 1958 *Lutheran Service Book and Hymnal*. Because of its readable style and popular appeal, it remains one of the best volumes of its kind available. I have never been able to understand why it has not been reprinted.

In addition to the two books mentioned Ryden wrote numerous articles about both specific and general hymnological matters. He is largely the author of the excellent introduction to the hymn section in the 1958 *Service Book and Hymnal*. His detailed article on "Hymn Books (Lutheran)" in the *Encyclopedia of the Lutheran Church* edited by Julius Bodensieck (3 volumes, Augsburg, 1965) remains definitive in the field of Lutheran hymnology; it deserves to be reprinted in more accessible form.

Already I have suggested some of Ryden's involvement with the compiling and editing of hymn books. There would be some who might argue that this is where he made his greatest contribution. Only eight years after his ordination he was

appointed in 1922 to the committee of the Augustana Lutheran Church which had already been at work for a number of years arranging for that church a new, greatly improved English hymn book. The high quality of the membership of that committee is witnessed to by the success and general approval the book received when published in 1925 (it remained in official use until 1958). Ryden certainly matched the rest of the committee in taste, knowledge, and practical concern; his influence is very evident in the final product. (I base this judgment on the original records and minutes of the committee which are in my keeping.)

Shortly after the publication of the 1925 Hymnal of the Augustana Church, Ryden collaborated with Dr. C. A. Wendell, an older pastoral colleague, in compiling a *Junior Hymnal* intended for youth groups and more informal fellowship occasions in the church. Heavily influenced by the blend of revivalistic-pietism and traditional orthodoxy that characterized much of Mid-West Lutheranism at the time, this book nevertheless acquaints one well with the broad scope of Ryden's hymnic knowledge and reveals the beginning of the more fully articulated hymnic discrimination and practical pastoral concern which characterized the best of Dr. Ryden's work. The revised *Junior Hymnal* (Augustana, 1961), still available from Fortress Press, prepared by Ryden as chief editor with the assistance of Clifford Ansgar Nelson and Lael Westberg, could probably be safely described as the most definitive statement of his hymnic ideals; in it are found excellent translations, one new, of three of the most popular 19th century Swedish "spiritual songs" (as distinguished from chorales and church hymns).

But the major hymn editing-contribution he made to the whole Church was without question his service on the inter-Lutheran Commission on Liturgy and Hymnal, most of the time as its secretary. It was this Commission which produced the *Lutheran Service Book and Hymnal* of 1958, the first printing of which (1,035,000 copies) is said to have been the largest first edition of any book published in the USA up to that date. Ryden was chairman of the Subcommittee on hymns; he had a major voice in the final selection of hymn texts and tunes (even though he complained to me that he regretted some arbitrary changes editorial committee members in Philadelphia had made without his knowledge). Again, I rejoice to be the custodian of both the 5 volumes of detailed records of the inter-Lutheran Commission and of a large file of Ryden's personal correspondence regarding its work.

But above and beyond all this I want to pay tribute to Dr. Ryden as a hymn-writer. Like the majority of hymn writers in his time he kept to the general King James Bible/Book of Common Prayer style. But unlike many others, especially unlike the burgeoning tribe of translators of German-Scandinavian hymns, he could see that style in a natural and simple way that still gives most of his hymns a sense of relevance and directness. In large part one feels that this relatively effective use of archaic language style is due to the pastoral concern for real people that shines through many of his hymns; some of the best were written for special occasions—confirmation, church dedication, etc.—which must have occurred during his years as pastor in St. Paul. Yet, in order to find a place in the newest Lutheran book, *The Lutheran Book of Worship* of 1978, some regret-

table modernizations and small changes in the texts of those of his hymns retained there were felt to be necessary.

The first publication in a hymn book of any of Ryden's hymns was in the Augustana Church's 1925 *Hymnal*. Here were included seven original texts of his and four translations. In that church's *Junior Hymnal* of 1928 three of these original texts, two new original texts, plus two new translations of texts from the Swedish gospel song tradition were included. Five of the texts in the 1925 book were reprinted in the ill-fated *American Lutheran Hymnal* of 1930. In the *Service Book and Hymnal* of the Lutheran Churches of 1958 there are five of his original texts, one printed for the first time here, and six translations, three of which—based on English paraphrases of Finnish hymns—are new. In the revised *Junior Hymnal* of 1961 there are five original texts by him (here the new text printed in *Service Book and Hymnal*, "Eternal God, before thy throne we bend," is set to the tune FINLANDIA, for which he originally intended it!) and seven translations or metrical paraphrases. In the 4th edition (1970) of the multilingual Lutheran World Federation's *Laudamus* he is listed as translator of four hymns, one from German and three from Finnish (the latter were based on English language paraphrases). The *Covenant Hymnal* of 1973 includes two of his original texts (originally in the 1925 *Hymnal*), three translations from the Swedish (all from the 1928 or 1961 *Junior Hymnal*), and a metrical paraphrase of a Finnish hymn (from the 1958 *Service Book and Hymnal*). In the latest all-Lutheran hymn book, the *Lutheran Book of Worship*, 1978, three of his original texts are retained from earlier books and three metrical versions of

English paraphrases of Finnish texts (one from SBH, two from the 1970 *Laudamus*).

Whether any of his hymns have been included in other than Lutheran hymn books, except for the Covenant book, I have not been able to determine. But there is no question that he has left us a treasury of hymn texts with which all hymnists should be familiar and to which perhaps serious consideration should be given in future hymn selection.

We who knew him, and the hundreds of thousands more who sang and were blessed by his hymns, will treasure his memory. The recollection of his own sturdy faith and devoted life to which his hymns

bear witness will continue to inspire us. How appropriate to adapt for him the faith-filled expression of a father's grief which he wrote at the untimely death of his own ten-year-old son more than 50 years ago!

He is not dead: by angel bands
Now welcomed to the heavenly lands,
With theirs another voice shall sing
Hosanna to all nations' King!*

He is not dead: though tears may flow,
Faith whispers: "It is better so."
With joy we'll meet on that fair shore,
Where God's own children weep no
more.

*Original reads:
With theirs a childish voice shall sing
Hosanna to the children's King!

Hymns by E. Edwin Ryden

A. Original Hymn Texts

Behold what love that God should give Aug (189); ALH (153)

Beyond the everlasting hills (Funeral Commemoration) SBH (295); JHB (264)

Didst thou, dear Jesus, pray for me (Maundy Thursday) Aug (141); ALH (404)

Father in heaven, thou who has given JHA (34)

Eternal God, before thy throne we bend SBH (178); JHB (3); LBW (354)

How Blessed is this place (Church Dedication) Aug (581); ALH (513); SBH (241); LBW (186); CH (469)

O come, ye youths and maidens JHA (3); JHB (35)

O Lord, now let thy servant (Nunc Dimittis) Aug (590); ALH (18); LBW (339)

Saviour divine, kind friend of all the lowly JHA (278)

The twilight shadows round me fall Aug (556); JHA (63); ALH (569); SBH (233); JHB (54)

With solemn joy we come, dear Lord (Confirmation) Aug (256); JHA (184); ALH (542); SBH (291); CH (524)

B. Translations and Paraphrases

(1) from the German

Awake, my soul, with singing LWF4 (31)

Holy, holy, holy blessed Lord Aug (337)

In thy dear wounds I fall asleep Aug (596)

(2) from the Finnish

Arise, my soul, arise LWF4 (105); SBH (180); LBW (516)

Lord, as a pilgrim on earth I roam SBH (536); CH (462)

O sing, my soul, thy maker's praise LWF4 (106); LBW (319)

Thy kingdom come, O Father LWF4 (91); SBH (318); LBW (389)

(3) from the Swedish
 Day by day, thy mercies Lord attend me JHA (275); CH (381)
 Jesus is my joy my all Aug (491)
 O blessed is the man who stays Aug (495)
 There are treasures for children in heaven above JHA (278); CH (608)
 Thy holy wings, dear Saviour JHB (59); CH (45)

Abbreviations above refer to the following hymn books:

1. Aug — *The Hymnal & Order of Service* (Augustana, 1925)
2. JHA — *The Junior Hymnal* (Augustana, 1928)
3. ALH — *American Lutheran Hymnal* (Lutheran Book Concern, 1930)
4. SBH — *Service Book and Hymnal of the Lutheran Churches in America* (Various Lutheran publishing Houses in the USA, 1958)
5. JHB — *The Junior Hymnal*, (Revised edition) (Augustana, 1961)
6. LWF4 — *Laudamus*, 4th edition (Geneva, Switzerland, Lutheran World Federation, 1970)
7. CH — *The Covenant Hymnal* (Covenant Press, 1973)
8. LBW — *Lutheran Book of Worship* (Augsburg Publishing House & Board of Publication, Lutheran Church in America, 1978)

Managing the Congregation's Hymn Program

2. How to Proceed—Some Tools and Methods

A Series of Three Articles By Dale E. Ramsey



Dale E. Ramsey is associate minister of the National Avenue Christian Church, Springfield, Missouri. He holds the B.M. and M.M. in organ performance from Butler University, Indianapolis. He has been minister of music of Christian churches in Indiana, Kentucky, and Texas, and has been active as a choral conductor, organ recitalist, composer, and author, including numerous articles in *Association of Disciples Musicians Newsletter*, which he has edited.

Will Rogers was once asked what could be done about the growing threat to American defenses posed by German submarines during World War I. He suggested that we gradually heat up the ocean until it became too hot for the submarines; then, as they came to the surface, our gun boats could easily pick them off one by one. When asked how the ocean could be heated, he replied that he didn't know, but that it wasn't his problem: "That's a detail, and I'm a policy man."

So often our admirable policies fail for lack of workable management processes. On the other hand, our procedures frequently prove ineffective because our policies are unrealistic. Good management consists of both reasonable objectives and workable methods. Will Rogers' humor speaks to us because both elements are lacking in his solution to the problem.

Many churches function precisely at this level of double jeopardy in hymn planning. More than once a

plan has been introduced to sing every hymn in the hymn book at least once during the course of the year. The method employed for doing this amounted to no more than scheduling a different set of hymns for worship every week. We might as well try heating up the ocean.

Policy and procedure, or goals and methods, must be wisely considered by the parish hymn planner. The first steps were covered in the previous article in this series: analyze the immediate situation, discover vital information about our people, and establish a workable repertory of familiar and unfamiliar hymns. The roster of hymns was described as being an interim list, that is, a point of departure from which one can begin moving toward the desired objectives.

In this article, some tools and methods will be examined—again from a managerial point of view which will be closely coupled with realistic objectives for the movement of the hymn program toward helping congregations sing “with spirit and with understanding.”

One point stressed throughout this article is the need for a realistic approach. We might as well be honest about the fact that our congregations are not music readers. Visionaries once dreamed that everyone concluding elementary school would be musically literate. That dream was backed up by the great, sincere energies of a splendid crop of music educators, and reasonably supported by school administrations (some more than others, of course). The movement was somewhat paralleled by the establishment of numerous graded choir programs in churches. We have now had time to assess the result of that effort, and have to say, though without discredit to music educators or church musicians, that

we have failed. Whether we blame it on a consumerist minded population or the unbridled tendency for Americans to be musical spectators rather than participants, we have to concede that we are basically a non-music-reading nation.

Another reality we should acknowledge is the average church member's irregularity of attendance in worship services. If the national norm is true for each of our churches, roughly one-third of our membership will be present on a given Sunday, and the number who normally attend every Sunday is about 10 to 15%. The majority of our members attend worship 50% of the time or less. If we are serious about giving our members a real opportunity to learn a “new” hymn tune, attendance patterns will play an important role in our plan.

Finally, it is wise to acknowledge that many people are reluctant to learn new hymns, and the worship event is not the kind of setting in which dynamics of this sort can be dealt with. Worship is not a small group experience, even if the worship style is informal and relaxed. Feelings are not expected to be aired, and an opportunity for doing so is rarely provided. Dealing with this reluctance is not within the scope of this discussion, but acknowledging its existence is important. The parish hymn planner cannot ignore the feelings of his parishioners without eventually coming into conflict with them. The approach in these articles attempts to deal fairly with our people, while still finding tools with which to lead. It has been my experience that people will accept leadership if they sense that their feelings are being considered and the pastor is proceeding with wisdom and understanding.

Our congregations, with rare

exception, will learn new tunes by rote. Planning for frequent repetition of tunes will be the most useful method of engaging worshippers in singing. To many of us, that sounds readily, but thanks to the far-sighted work of such music education giants as Zoltán Kodály and Carl Orff, we have learned that rote methods can be stimulating and satisfying to non-musicians. These last few sentences probably deserve considerable expansion and defense, but that is not the purpose of this article. I do believe, however, that a realistic appraisal of our people will lead us to this point: if they are not music readers, what is the alternative? Rote teaching seems to be the most available, most feasible, and hence the most effective solution.

A simple acknowledgement of how people are going to learn new tunes suggests several necessary elements for planning. We already have one useful tool available; and that is our list of "very familiar," "fairly familiar," and "new" hymns. Each group will be treated differently by planning a pattern of repetition appropriate to the level of familiarity.

The hymns which are very familiar to a large segment of the congregation will need the least amount of repetition during the year. Many of these hymns, by their very nature, will be used only once, (e.g., "Hark! the herald angels sing," or "Christ the Lord is risen today"). Others will not need to be used frequently because of their familiarity.

The hymns understood to be "fairly familiar" need to be sung with a moderate degree of frequency to reinforce their status in the repertory. It is usually sufficient to sing them three or four times during the year, with the period of time between each performance being fairly equal. It is useful to pay attention as worship-

pers sing one of these hymns. If it seems that a certain choice is not being sung well, that hymn needs to be scheduled more frequently over a brief period until participation picks up. A pattern of using the hymn each month for four months, then less often the rest of the season should accomplish this.

A "new" hymn may be defined for the purposes of this article as any hymn or tune the congregation does not currently know—whether it was written last week by the pastor or in the 14th century. A congregation should not be suddenly surprised with a hymn that has not been sung before. If properly introduced and taught, people will usually be motivated to learn a new hymn. They must, however, be given a genuine opportunity to do so. They should not be disappointed by singing the hymn once and then not having a second opportunity with the hymn for six months. A newly introduced hymn should be repeated each week for four weeks, followed by a repetition of once each month for four months. In that time, this "new" hymn can be easily moved from a "new" status to a "fairly familiar" status and treated as such. Further, it is not wise to introduce more than seven or eight new hymns each season. To include more new hymns will frustrate a number of the less motivated members who undoubtedly would prefer not to learn any new hymns at all. While we should not encourage this attitude, we should respect those members who, for one reason or another, find it a considerable challenge to learn new hymns.

Another result of the learning of new hymns is that the total repertory slowly enlarges, giving each hymn in the repertory less opportunity for use. The repertory should be in flux, and

each new hymn should probably be matched by the retiring of a hymn no longer wanted. This has further ramifications for individuals in the congregations. A person who finds it difficult to learn new music may be further hit by the loss of a hymn he or she does know. But that same person will also be frustrated by a repertory that is too large. These factors must be held in careful balance if we are to do our job as pastors to these people.

A qualification at this point will be of major importance. The difficulty of learning a new hymn generally lies more with the tune than with the text. When a new tune is learned, however, it may become a vehicle for a variety of texts. The parish hymn planner should feel free to use the tune in a creative way to place many hymns before the congregation. Of course, this must be sensitively done. The relationship between text and tune must be a strong one and the matching-up process given careful attention.

A liturgical question which may emerge from planned repetition is the conflict such a policy will necessarily create with the goal of theme development in worship. If a new hymn is being introduced, it is committed to use on four consecutive Sundays. However, worship themes change each week and that "new" hymn may not work well the second, third, or fourth week. A policy of repetition will likely compromise careful theme planning. Problems of this sort may account for the difficulty of congregational experiences in learning a new resurrection hymn, to quote a single example. Only one opportunity for using a hymn that celebrates Easter Sunday presents itself during the course of the liturgical year, and repetition in this instance becomes a contrived

mechanism. As a result, congregations may go fifty years or more without ever learning a new resurrection hymn. Yet, unless a hymn has a real opportunity of being learned, its value will be minimal. One has to decide whether it is more important to learn a new resurrection hymn, or to proceed into the future without ever learning one.

In the above instance, there may be no solution without some sort of trade-off. However, there is one aspect of worship that will help resolve this issue in instances which are thematically less obvious. This is the idea that worship contains two kinds of activity: the "ordinary" (those events in worship which do not change from week to week) and the "proper" (those events which change through the year as governed by the lectionary). Every worship order incorporates such a notion about worship, even if it is not thought of in these terms. The "ordinaries" of a Protestant service include the offering, with its accompanying Doxology; perhaps the Lord's Prayer, often with accompanying Gloria Patri; Holy Communion, when observed weekly with its attendant hymn and prayers; and as benediction, frequently with choral response. These and other themes recur each week in Protestant worship. In churches of a liturgical persuasion this type of service is common, but more closely associated with specific texts which remain unchanged from week to week. By generalizing the concept of what an "ordinary" might be, we can grasp a tool that will be of great value to worship planners.

In the first article the concept of "liturgical function" was developed. It was discovered that, for example, the opening attitude of most worship

orders is one of praise. In establishing a hymn repertory, it was suggested that a large number of hymns of praise be included to meet this typical function of the first hymn in the order of worship. Such a concept may be thought of in the language being developed presently. The function of the first hymn being basically the same week after week, it can be seen as an "ordinary" part of worship; we enter in an attitude of praise. It is not ordinary in the sense that the words are precisely the same each week, (e.g., the Doxology, Sanctus, etc.) but the function, attitude, and general theme remains the same. In that sense it is an ordinary part of every worship experience. Other parts of the service may be viewed similarly.

The portions of worship which change thematically from week to week involve primarily the scripture readings, litanies, pastoral prayers, and homilies. These may be viewed as the "propers" of the service in our new understanding of that term.

Hymns are normally associated with ordinary themes of worship—praise, communion, Gospel call and response, offering, and so forth. Occasionally, a hymn will be used in association with the sermon, at which time it may function more readily as part of the "proper."

It is possible to be over-zealous in developing theme-oriented worship. The great messages of worship are many and varied. The point a worship planner may be trying to make through the development of a worship event should not supersede these great themes that are present in all worship. The choice of music, hymns, and litanies that tie only into the thought of the day does violence to these recurring themes of common worship.

Thus, a hymn of praise at the open-

ing of worship does not necessarily need to be related thematically to the sermon of the day. If it is a hymn of praise, its most important function is to relate to that great ordinary theme. If the hymn happens to include material that also relates it to the lesson for the day, so much the better, but its value is not lost if that is not the case.

While such a point of view is of great liturgical importance, it is also of practical value. If we are not duty-bound to relate hymn choices to a theme for the day, we then become free to manage the hymn program in a way that permits the kind of repetition required for our 20th century flock. Consequently, it is not offensive from a liturgical perspective to repeat a new hymn of praise four times in succeeding weeks since the function of the hymn is the same each week and the changing theme for the day has not affected its function.

One would be mistaken to assume that the above argument gives permission to forget altogether the relationship between hymns and the proper of the week. If a hymn which relates well to both the ordinary and the proper can be chosen, this is good and should be encouraged. If one or the other function has to be omitted, the relationship to themes should be passed over in favor of the hymn's relationship to its liturgical function.

A record keeping system is essential in bringing all these factors into a manageable form. While the scope of the factors considered above might suggest a maze of complicated records, a very simple format will be quite sufficient. This simple format is possible because the hymn program will be under review—at least once every week. (See next page). The Tally Sheet from the first article, is already available for reference. The

HYMN INFORMATION RECORD SHEET

[illegible]

cord keeping system should contain our basic items: 1) the first-line title and page number of the hymn; 2) a space to indicate the status of the hymn (very familiar, fairly familiar, new); 3) the tune used; and 4) space to indicate the dates it was used during the year. The hymns listed should be those found on the "interim" roster. Hymns selected for future introduction to the congregation should also be listed. These latter hymns may be separated from other "new" hymns that have already been introduced by leaving the status of the hymn unmarked until it has entered into the familiarization process, at which time it will be marked a "new" hymn. Space is provided for the name of the tune to help keep track of those instances when a text is used with a tune other than that provided in the hymnbook. Such a tune is marked with an asterisk.

Once the records are begun, all that is required is to indicate the date in the space beside each hymn chosen that week. A quick glance at any

hymn will reveal the number of times it has been used, the time that passed between uses, and its status. These records can be kept in a loose leaf binder.

It is also useful to prepare an index of tunes and a metrical index of hymns included in the repertory. Thus, when a hymn not available in the hymn book is chosen, a quick reference to the index can aid in the selection of a familiar tune for the new text.

In article three, a sampling of additional managerial tools will be presented to aid those who share in the leadership of a congregation's hymn program—pastor, choir director, and organist. I have enjoyed being all three persons, thus having the fun and the responsibility of preparing congregations, choirs, and myself at the keyboard for hymn singing. Since this combination is fairly infrequent some discussion of communications between persons who share that task will be useful. This will be taken up in the next article.

Sing all. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

-From John Wesley's "Directions for Singing" in the preface to *Sacred Melody*, 1761.

A Yankee Tunebook from the Old South: Amos Pilsbury's THE UNITED STATES SACRED HARMONY

Karl Kroeger



Karl Kroeger, a composer and musicologist, is a special lecturer in American music at the University of Keele, Staffordshire, England. From 1972 to 1980 he was director of the Moravian Music Foundation. He also served on the Research Committee of the Hymn Society. His article on James Hutton's tunebook of 1744 appeared in our April 1994 issue.

During the 18th century Charleston, South Carolina was perhaps America's most musical city. Its concert and theater life date from the 1730s, and its social and recreational musical opportunities attracted many talented musicians to Charleston.¹ Religiously, it was among the freest cities on the American continent, and by the end of the 18th century at least ten denominations had established churches there, which apparently flourished in mutual peace and cooperation.² Although we have little precise information about the music in these churches, we do know that several of them purchased organs and imported trained musicians from England or the continent to play them.³ Given the generally high quality of music in Charleston and the presence of professional church musicians to lead the sacred music, one may suggest that congregational and choir singing reached fairly high levels of musical competence and artistic effect in some churches.

The earliest document we have which records some of the repertory that may have been sung in Charleston churches during the 18th century comes from the closing years of the last decade.⁴ *The United States*

Sacred Harmony was compiled in Charleston by Amos Pilsbury during the late 1790s and published in 1799. It is the earliest collection of church music emanating from the deep South. However, in spite of its provenance, it is a descendant of the New England tunebooks of the earlier 18th century, and was strongly influenced by the compilations of Billings, Read, Holden, Adgate, and Shumway, and by English tunebooks of Rippon, Addington, and Williams.

Although compiled in Charleston, *The United States Sacred Harmony* was published in Boston by the firm of Thomas and Andrews. Thomas and Andrews was at the time the leading publisher of tunebooks in America, and Pilsbury was undoubtedly familiar with some of their publications. Since Charleston lacked the facilities for music printing, Pilsbury had to look elsewhere. A Boston printer was probably chosen over one in Philadelphia because Pilsbury's younger brother, William, was a student at the time at Harvard College and could make the necessary business arrangements and oversee the production.⁶

The tunebook is one of the largest and most comprehensive collection

church music published in America during the 18th century. Its 10 pages include 240 pieces, almost equally divided between English and American church music. It contains a variety of types of pieces, ranging from the plain tune—a simple syllabic setting of a text without repetition of words or musical elaboration—through the rather florid, old-style hymn tune popular among the Methodists and in the London variety chapels, to the mildly polyphonic fusing tune, which the New England psalmists still composed with great enthusiasm. Several anthems and set pieces are included for choirs to sing on special occasions. A unique feature of *The United States Sacred Harmony* is the care and thought which Pilsbury gave to the arrangement of his book. Most American and many English tunebooks lack any discernible rationale for the selection and arrangement of the tunes. They appear to be merely a collection of the compiler's favorite pieces, assembled helter-skelter in no logical order. Not so Pilsbury's book. It is carefully arranged according to the poetic meter of the text, so that all tunes in the same meter fall together. Moreover, the irregular meters—generally called particular meter—are further classified into 45 types, each of which contains two to occasionally even or eight tunes. Pilsbury noted this feature in the preface of his tunebook by saying:

All American publications have heretofore been deficient in Variety of Metres. To obviate, therefore, the great inconvenience of either carrying about a number of books at a time, or being continually enslaved to the fatigue of transcribing, the Compiler has endeavoured to accommodate Tunes to all the different sorts of

Metres, for sacred worship, extant.⁷

Amos Pilsbury is a member of a small army of largely self-taught composers, active mostly in New England between 1780 and 1810, who wrote for the musical needs of the singing school, singing society, and the Congregational Church. He is distinguished from them only by his place of residence. In contents, spirit, and musical style, *The United States Sacred Harmony* is in the mainstream of New England tunebook production.

We know little about Pilsbury's life and education beyond a few facts. He was born in Newbury, Massachusetts on October 15, 1772. In about 1788, at the age of 16, he moved with his father and family to Charleston, where his father was an inspector in the U.S. Customs House.⁸ He became a school teacher and taught for some years in the school operated by the Charleston Orphan House.⁹ He was also the clerk of the Presbyterian Church. Pilsbury died in Charleston on October 19, 1812 at the age of 40.

We may suggest that the greater part, if not all, of his musical education came in the singing school, which he must have attended for several years prior to leaving Newbury, Massachusetts.¹⁰ As a parish clerk he would have been in charge of the church music and would have taught the singers rather than being a student himself.¹¹ Thus it seems probable that he also ran a singing school. This activity would have been consistent with his work as a school teacher and parish clerk, and would account for both his compiling *The United States Sacred Harmony* and his ability to secure sufficient patrons to have the work published by subscription.

The record of Pilsbury's musical

activities in Charleston is scant. He first appeared on May 5, 1798 in an advertisement in the *Charleston City Gazette* offering to copy "Music, Vocal or Instrumental, on very moderate terms, in the most plain and elegant manner, either into books or on single sheets."¹² On December 12, 1799 he placed a notice in the newspaper saying that his tunebook was published and available for distribution to subscribers and for general sale.¹³ In 1809 he compiled and published in Charleston a collection of hymns without music entitled *The Sacred Songster*.

Pilsbury consulted a number of English and American publications in compiling his tunebook. Table I lists the sources for 68 works which were almost certainly taken from the tunebooks indicated. The tunes were not published elsewhere. An additional 16 pieces are found in only two sources. These include the English collections of Addington and T. Williams, and *The Massachusetts Compiler*, all of which Pilsbury probably consulted. Thirty pieces were published for the first time in *United States Sacred Harmony*, including 25 by Pilsbury himself. The remaining 126 tunes are found in a variety of English and American sources, so that it is impossible to tell precisely if they were taken from a particular tunebook. However, these data show that Pilsbury was widely familiar with the Anglo-American psalmody of his day.

The composers represented in the tunebook are almost equally divided among English and Americans. Table II lists composers who can be determined for 171 pieces; 28 are American and 31 are English (or at least English by adoption). Among the Americans, Pilsbury himself heads the list. Most of his 25 tunes appear to

Table I
Some Sources for Tunes
in United States Sacred Harmony

	Pieces
<i>Rippon, Selection*</i>	2
<i>Worcester Collection</i> 6th ed.	2
<i>Village Harmony</i> , 4th ed.	2
<i>Shumway, American Harmony</i> ...	2
<i>Adgate, Philadelphia Harmony</i> ...	2
<i>Leach, Second Sett*</i>	2
<i>Leach, First Sett*</i>	2
<i>Jocelin, Choristers Companion</i> , 2nd ed.	2
<i>Billings, Singing Master's Assistant</i>	2
<i>Holyoke, Harmonia Americana</i> ...	2
<i>Law, Christian Harmony</i>	2
<i>Selection of Sacred Harmony</i>	2
<i>Benham, Federal Harmony</i>	2
<i>Read, American Singing Book</i>	2
<i>Read, Columbian Harmonist</i> #2 ...	2

*English sources

have been composed to increase the number of pieces available for the more obscure particular meters. It included 18 works of William Billings and 13 by Daniel Read—the two foremost American psalmodists of the day—with the remaining 3 pieces being spread among 25 other composers. The English group headed by the 12 tunes of Martin Madan, who exerted an increasing influence on the American psalmodists of the day. Aaron Williams with nine pieces, and James Leach with eight are followed by 47 compositions divided among 28 other composers. Most of the English composers were clerks or organists at London parish churches, and thus were better trained than their country colleagues. Relatively few pieces from either the country psalmody tradition or the English Renaissance psalm-tune repertory are included.

Table II
Composers in United States Sacred
Harmony

American	Pieces
Samuel Pilsbury	25
William Billings	18
Samuel Read	13
Samuel Edson	4
Alexander Gillet	4
Oliver Brownson	3
Samuel Bull	2
Samuel Holyoke	2
Samuel Jocelin	2
Samuel King	2
Samuel Swan	2
Samuel Babcock	1
Samuel Spicer	2
Samuel Swan	2
Samuel Benham	1
Samuel Carpenter	1
Samuel Chandler	1
Samuel Deaolph	1
Samuel Goff	1
Samuel Mariah Hall	1
Samuel Hawley	1
Samuel Holden	1
Samuel Kimball	1
Samuel Law	1
Samuel Morgan	1
Samuel Parmeter	1
Samuel Strong	1
Samuel Tuckey	1
Samuel Wood	1

Table III summarizes the contents of the tunebook by first printings, origin, and musical form. The 30 pieces which appear for the first time have already been mentioned, but of equal significance are the 47 English tunes which appear in an American tunebook for the first time. Twenty-one of these were reprinted in later tunebooks and several became part of the standard American repertory. Many later reprints were probably taken directly from English sources, but they could have been, and several probably were, taken from Pilsbury's tunebook.

English

Martin Madan	12
Aaron Williams	9
James Leach	8
Thomas Walker	5
Benjamin Milgrove	4
William Tans'ur	4
Israel Holdroyd	3
Isaac Smith	3
Joseph Stephenson	3
William Vincent	3
R. . . . Keene	2
. . . Breillat	1
Henry Carey	1
Felice Giardini	1
. . . Green	1
. . . Gregg	1
G. F. Handel	1
Edward Harwood	1
Musgrave Heighington	1
. . . Jennings	1
. . . Jesser	1
. . . Johnson	1
William Knapp	1
. . . Knibb	1
. . . Oliver	1
Thomas Ravenscroft	1
William Shrubsole	1
Thomas Thorley	1
John Wainwright	1
. . . Wells	1
William Wheal	1

Table III
Contents of United States Sacred
Harmony

Total pieces	240
First printings	30
First American printings	47
English origin	116
American origin	109
Unknown origin	15
Plain tunes	92
Fuging tunes	50
Tunes with extension	87
Set pieces	9
Anthems	2

Besides its significance as a historical document and a record of the Charleston sacred-music repertory at the turn of the 19th century, *The United States Sacred Harmony* is important for several other reasons. It appears to be the first tunebook to include folk hymns. The folk hymn is a secular folk song which has been provided with a sacred text, and which is marked by qualities such as gapped scales, melodic simplicity, and regularity of rhythm and phrase structure. The folk hymn was much in vogue in the southern camp meetings of the early 19th century, and a regular part of southern shaped-note tunebooks.¹⁴ Through Pilsbury's tunebook we can date its use to at least the end of the 18th century.

A second area in which the tunebook is important is in providing evidence for the manuscript circulation of American tunes prior to their publication in a tunebook. Singing school students often copied tunes on the flyleaves, covers, and blank pages of their tunebooks. These settings occasionally differ significantly from the printed versions published by their composers. It seems unlikely that the students themselves made these changes, which are often substantive and structural. The most reasonable explanation for the variation is that the tunes were in use in manuscript before publication, and when the composers did publish them they revised the settings, adding finishing touches to the voices and the forms.

Two tunes by William Billings—ST. PETERS and HEBRON—appear in *The United States Sacred Harmony* in significantly different versions from those published by Billings himself.¹⁵ We know from other evidence that Billings's tunes circulated in manuscript prior to their publication, and

that these tunes are often marked differently from their published versions.¹⁶ It seems probable that Pilsbury copied ST. PETERS and HEBRON while a singing school student in Newbury, Massachusetts and published them from his manuscript copy.

In many ways *The United States Sacred Harmony* is an impressive compilation. It shows Pilsbury to have been widely familiar with the Anglo-American psalmody of the day, and to have had an excellent sense of organization. It also reveals much about his musical and compositional abilities, and, unfortunately, in these areas he does not score high marks. On the positive side, Pilsbury had a good feeling for melody, and the ability to notate his melodic and rhythmic intentions accurately. Problems occurred when he tried to combine the individual strands of melody into a four-part vocal composition. American psalmodists followed an additive method of composition in which the voices were composed separately and combined according to certain rules of consonant counterpoint. If the rules were followed carefully, the composition would be composed of four strains of melody harmonizing with each other without producing parallel fifths or octaves, second inversion triads, or discord on the beat.¹⁷ Dissonances were usually included as passing tones between consonances. This level of competence, however, was achieved by only the most gifted and careful American composers of psalmody.

Three works show the limits of Pilsbury's musical abilities and, at the same time, provide a sample of the tunebook's repertory. The tune called CHARLESTON has the previously noted characteristics of the folk hymn. The title suggests that it may have been

Pilsbury U.S.S.H. p.216.

Charleston

Come, thou fount of ev'ry blessing, Tune my lips to sing my grace! [Folk Hymn]

Streams of mer-cy nev-er ceasing, Call for songs of loud-est praise.

melody

Pilsbury U.S.S.H. p.77
From Rippon No. 98, alt. by Pilsbury

Wells Row

[Isaac Smith]

Praise God, from whom all blessings flow: Praise him all crea-tures here be-low, Praise him a-bove the heav-ens; Praise him, high and low, and Ho-ly Ghost. Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah.

melody

popular melody in Pilsbury's adopted down, which he heard sung and copied down. The principal melody in the tenor appears to be accurately notated, but the accompanying counterpoint contains many parallel thirds, fifths, and octaves, chords without thirds, unexpected inversions of triads, and other harmonic irregularities. Even in the context of

the American psalmody tradition, one must admit that Pilsbury's understanding of counterpoint was inadequate. The setting, however, does have a certain primitive strength and charm.

WELLS ROW, by Isaac Smith, is an example of the English repertory in *The United States Sacred Harmony*. Pilsbury appears to have taken the

original setting from John Rippon's *A Selection of Psalm and Hymn Tunes* (London, ca.1795), where it has only three parts. Pilsbury noted in the preface of his tunebook that he had composed the counter (or alto) part for those tunes which had only three parts. Unfortunately, Pilsbury seems to have had little understanding of the piece, and his new part only intrudes upon the rather well worked-out three-part texture, almost always causing some contrapuntal error. An example of his misunderstanding is seen in the hallelujah chorus. The composer obviously intended to feature the contrast between the word, "hallelujah," sung softly in harmony and sung loudly in octaves. However, Pilsbury's counter sings in harmony even in the loud phrases, thus weakening the dramatic effect of the contrast.

Finally we consider Amos Pilsbury as the composer of 25 tunes in the collection. His greatest strength lies in a fine feeling for melody, which is rhythmically varied, melodically interesting, and well adapted to the mood and accents of the text. A fondness for the minor mode adds a sense of gravity to his melodies, some of which seem to have been influenced by the folk hymn. Problems again occur when Pilsbury attempts to combine melodies contrapuntally. Contrapuntal errors abound in his music, which are far more frequent than one encounters in most American psalmodists. The contrapuntal writing is rather thick and rhythmically active, and thus presents frequent opportunity for error, which Pilsbury apparently lacked the skill to avoid.

The most impressive and well-developed composition by Pilsbury in the tunebook is the futing tune, MAS-

SACHUSETTS. It has a rather unusual structure, being a double futing tune (i.e., it has two distinct fugal sections), introduced by an antiphonal section in which the various voices answer each other. A futing tune of this complexity is rare in American psalmody, although some models for it do exist. MASSACHUSETTS displays Pilsbury's strengths and weaknesses as a composer quite well. The melodic and rhythmic features of the piece are not only competent but rather imaginative. But when the voices are combined, vertical sonorities occur which do not conform to the compositional principles followed by most other American psalmodists. Parallel triads, unexpected dissonances, and unusual cadences give a distinctly 20th-century flavor to the sound, but this is the result of inability, not artistic intention. Pilsbury was no innovator, but a poorly trained parish clerk, who possessed some musical talent but lacked the opportunity to develop it.

Pilsbury's tunebook caused only a slight ripple in the floodtide of psalmody in America. We can find no evidence that it was widely used. Although it was sold by Thomas and Andrews and other booksellers in New England, it does not seem to have been popular there. Its greatest influence was exerted on Azariah Fobes's *Delaware Harmony* (Wilmington, 1809; 2nd ed. 1814). Forty tunes are in common with *United States Sacred Harmony*, five of which—three by Pilsbury—could only have come from Pilsbury's tunebook. An occasional tune from the tunebook was picked up by the other compilers; but its most lasting influence appears to have been in the area of the folk hymn. KEDRON, first published in *United States Sacred Harmony*, became a staple of the southern shaped-note

let all the world, O Lord, combine. To praise, To praise thy glorious name. O let them shout and sing, Die for Thee. For Thou the right - eous Judge and King shalt be. gov - ern all the earth. all the earth.

repertory.¹⁸ CHARLESTON, RHODE ISLAND, KINGSTON, and DOVER, all folk hymns published for the first time in Pilsbury's tunebook, are occasionally found in southern tunebooks published over half a century later.

Many currents in 18th-century psalmody are brought together in *The United States Sacred Harmony*: the old English psalm-tune, the newer English hymn-tune, the New England repertory, and the southern folk hymn. In attempting to provide a useful repertory for his subscribers, Amos Pilsbury also recorded the church music preferences of Char-

leston singers in the late 18th century, anticipated some developments in church music of the next half-century, and left us an interesting and significant musical document.

Footnotes

1. See Oscar G. Sonneck, *Early Concert Life in America (1731-1800)*, (Leipzig, 1907), p. 10-41; and his *Early Opera in America*, (New York, 1963), *passim*.
2. Frederick P. Bowes, *The Culture of Early Charleston*, (Westport, CT, 1978), p. 13-33.
3. George W. Williams, "Eighteenth-century Organists of St. Michael's, Charleston," *South Carolina Historical Magazine*, v. 53 (1952), 146-154, 212-222; also his "Introduction" to the facsimile edition of Jacob Eckhard's *Choirmaster's Book of 1809*, (Columbia, 1971).

4. A collection of psalm-tunes compiled by Jonathan Badger, advertised in the Charleston newspapers in 1752, appears to be no longer extant.
5. See my "Isaiah Thomas as a Music Publisher," *Proceedings of the American Antiquarian Society*, v.86 (October 1976), 321-341.
6. The obituary of William Pilsbury, appearing in the *Charleston Times* of September 25, 1801, notes that "his education was completed at Cambridge College, in the state of Massachusetts, [the writer undoubtedly meant Harvard College in Cambridge, Massachusetts], where he graduated in 1800."
7. Amos Pilsbury, *The United States Sacred Harmony*, (Boston, 1799), p. [2].
8. Information on Pilsbury's early life was conveyed to the author by Richard Crawford, taken from his forthcoming bibliography of American sacred music publications through 1810.
9. Pilsbury is listed as a schoolmaster in Charleston city directories for 1806, 1807, and 1809. Three letters exist in the Charleston archives from Pilsbury to the Commissioners of the Orphan House dated between 1800 and 1803, applying for a teaching position, discussing problems, and resigning the position at the Orphan House. The letter of July 21, 1802 notes that he is the clerk of the Presbyterian Church. I am grateful to Mrs. Harold A. Moore of Charleston for supplying these letters to me and for other research assistance.
10. That Pilsbury did not study music in Charleston seems confirmed by the musical style of his compositions in *The United States Sacred Harmony*, which will be discussed later in this study. His compositions are directly related to the New England a cappella psalmody tradition. If Pilsbury had studied with a trained musician in Charleston, such as Jacob Eckhard, he almost certainly would have adopted the European thoroughbass method of composition, currently employed in English psalmody where trained musicians had of the church music. To the best of my knowledge there were no teachers of psalmody in Charleston during the 1790s, other than Pilsbury himself.
11. Among the duties of parish clerk was the announcing of the psalms to be sung, the leading of congregational singing (including lining out of the text if that practice was observed), directing the choir, and training the singers. See Nicholas Temperley, *The Music of the English Parish Church*, (Cambridge, 1979), particularly p. 141-203.
12. Such advertisements for music copying are extremely rare in American newspapers of the 18th and early 19th centuries. Its appearance suggests that Pilsbury needed additional employment badly enough to resort to a task he later described as "fatiguing," and that the social and recreational music-making activities in Charleston were sufficiently developed for him to hope for success.
13. *City Gazette and Daily Advertiser* (December 17, 1799): "AMOS PILSBURY Respectfully informs the Subscribers to the *United States Sacred Harmony* that the work is completed and ready for delivery at Mr. George Macauley's Broad-street, and Mr. Francis Southerland's No. 4 Queen's Street. It is also for sale, at the above places, at Mr. John Cunningham's, King Street; and by the Compiler at the Orphan House."
14. George Pullen Jackson's pioneering work in the area of the folk-hymn is well known. See his *White Spirituals in the Southern Uplands* (Hatboro, PA, 1964) and his *Spiritual Folk-Songs of Early America* (New York, 1964). He was apparently unaware of the importance of Pilsbury's book to the history of the folk-hymn.
15. ST. PETERS was published by Billings in his *The Singing Master's Assistant* (Boston, 1778), p. 3 as SAVANNAH. HEBRON was published in his *The Suffolk Harmony* (Boston, 1786), p. 17-19, as NORTHBOROUGH. Both tunes show substantial revision of the voices and structure.
16. See Richard Crawford and David P. McKay, "Music in Manuscript: A Massachusetts Tune-book of 1782," *Proceedings of the American Antiquarian Society*, v. 84 (April 1974), 43-64.
17. The compositional procedures were codified by the English psalmodist, William Tans'ur in his *A New Musical Grammar* (London, 1746). Tans'ur's "rules" were reprinted in his own tunebooks and those of other compilers, which circulated widely in America during the 18th century.
18. KEDRON was included in Wyeth's *Repository of Sacred Music, Part Second*, (Harrisburg, 1813), Davisson's *Kentucky Harmony* (Harrisburg, 1816), Funk's *Genuine Church Music* (Mountain Valley, VA, 1832), White and King's *Sacred Harmony* (Philadelphia, 1844), Hauser's *Heseprian Harmony* (Philadelphia, McCurry's *Social Harp* (Philadelphia, 1855), and elsewhere.

... in the mind of the plain everyday Christian, where feeling conditions reflection so strongly, the hymns he uses devotionally, and especially those he loves, do more to form his religious thinking than anything else except the Bible.—Louis F. Benson, in *The Hymnody of the Christian Church* (1927)

Hymnology in the NEW GROVE DICTIONARY OF MUSIC AND MUSICIANS 1980 Edition

Phillip Sims



Phillip Sims is a member of the faculty and Music Librarian of Southwestern Baptist Theological Seminary, Fort Worth, Texas. His article (with Scotty Gray) on "Psalms of the Maurice Frost Collection at Southwestern Baptist Theological Seminary" appeared in our April 1979 issue.

General music reference books have historically devoted little space to hymnology, and *Grove's Dictionary of Music and Musicians* is no exception. Even as late as the fifth edition (1954), coverage was rather meager. With the publication of the *New Grove* (1980), however, the situation improves appreciably. Hymnology and related subjects are given serious treatment in a number of major articles written by recognized authorities.

A comparison was made between the fifth edition and the *New Grove*, in which specific topics were searched which deal with hymnody as congregational song. The list includes "Hymn," "Psalmody," "Psalms, metrical," "Gospel Music," "Chorale," "Christian Church, Music of the Early," "Spiritual," and "Shape-note Hymnody," plus a number of individuals important in historical hymnology such as "Mason, Lowell," "Crosby, Fanny," and others. The results of this comparison are summarized below.

Under "Hymn" in *Grove's 5* is found a five-page article by W. S. Rockstro and Walter H. Frere. This is a historical treatment on a popular level, often subjective and opinionated. There is little documentation, and only a two-item bibliography. The same topic in the *New Grove* has a 15-page article in four main sections,

each with its own bibliography. The authors are Warren Anderson, Ruth Steiner, Tom R. Ward, and Nicholas Temperley. The approach is basically historical, with some technical description. The writing is generally objective and scholarly, and is profusely illustrated in the sections on Latin hymnody. In general it may be considered a fairly definitive article, except for the section on American hymnody, which is short and inadequate.

"Psalmody" in *Grove's 5* has a four-page article by Walter H. Frere. This is a short, systematic discussion of Gregorian psalmody; neither ancient Hebrew, Greek, or Protestant metrical psalmody is included. The article is profusely illustrated and informative, but has little relevance to congregational song. The *New Grove* article, by Nicholas Temperley and Richard Crawford, is over ten pages long, and is divided into two parts: (1) England, and (2) North America. The discussion uses psalmody to mean "music sung in Protestant churches in England and America from the 17th century to the early 19th," plus the methods of singing it. Any treatment of the Calvinistic metrical psalms, ancient Hebrew and Greek psalmody, or early Christian or medieval Roman Catholic psalmody is lacking; instead, there are cross-references to "Psalm," "Antiphonal psalmody," and related

topics. The article is well documented and illustrated; its only weakness, if it has one, is the somewhat limited sense in which the word "psalmody" is discussed.

"Psalter, metrical: English," by H. E. Wooldridge and T. C. L. Pritchard, is a 15-page article in *Grove's* 5. It consists of a survey and description of the English Protestant psalters from the mid-16th century through the 17th century. It is readable and fairly well documented, utilizing quotations and illustrations from the original sources. The scholarship is somewhat obsolete, however, as insufficient account is taken of modern research. (A somewhat similar article, "Psalter, metrical: Scottish," follows in *Grove's* 5, but was not included in this review.) The equivalent topic in *New Grove* is "Psalms, metrical," a 35-page article in five major divisions: Introduction (Nicholas Temperley); European Continent (Howard Slenk); England (N. Temperley); Scotland and Ireland (Margaret Munck and John M. Barkley); and North America (N. Temperley). This lengthy work (nearly 7,000 words) treats words, music, collections, authors, composers, and performance practices in all countries where metrical psalms have been commonly used, from the early middle ages to the 20th century. It is copiously illustrated, and is well documented from the primary sources. Each major section has its own bibliography. This is an impressive addition to the literature in this area.

The topic "Gospel music" does not receive separate treatment in *Grove's* 5; instead, the entry merely refers the reader to the article on "Spirituals," which discusses gospel music only in very brief fashion. In the *New Grove* there is a ten-page article in two divisions: Hymnody, by Harry Eskew,

and Performance, by Paul Oliver. Here is a musicologically respectable treatment of a widely neglected subject; the approach is both chronological and systematic, utilizing biography, historiography, and analytical description of musical and textual characteristics. The first division is a historical survey of gospel hymnody from its antecedents in the camp-meeting hymns and Sunday school hymns of the early 19th century through the gospel songs of the 1970s. The second division is concerned not so much with congregational singing as with professional gospel singing (soloists, ensembles, recording artists, etc.), both church- and non-church-related. An excellent and badly-needed article.

"Chorale" has a five-page article by Charles Sanford Terry in *Grove's* 5. This is a historical survey of the chorale, fairly complete, though in some ways a bit sketchy. The *New Grove* has a nine-page article by Robert L. Marshall. This work is a careful, detailed historical study of the chorale, thoroughly researched and well organized. It discusses movements, influences, individuals, collections, and individual chorales, including types of chorales, their usage, their words, and their musical settings. The author demonstrates familiarity with the early collections as well as with the chorales themselves. He writes with authority, obviously basing his observations upon examination of the primary sources. An excellent work, with an extensive bibliography.

Under "Church, Music of the Early" in *Grove's* 5 is an eight-page article by Eric Werner. The author emphasizes historical antecedents in Jewish and Greek chant, with some discussion of early psalmody. Little space is devoted to hymnody, though

a few transcriptions are included. The work can be described as a rather general historical survey, written in a readable, almost popular style. The *New Grove* article is entitled "Christian Church, Music of the Early." Here is a six-and-one-half-page article by Christian Hannick, with a two-and-one-half-page bibliography appended. The discussion is mainly concerned with "liturgical" music in the early church rather than with hymnody as such, though hymns would presumably have some part in this; much of the chant and "liturgical" music discussed were probably congregational in nature. Methods of performance receive the most attention. The article is well documented throughout, the author's familiarity with early patristic sources being apparent.

"Spirituals" in *Grove's* 5, four pages plus bibliography, is by George Pullen Jackson. This discussion is restricted mainly to "white" spirituals, including early camp-meeting songs, songs of the tunebook collections, and the gospel songs of Sankey and other individuals. Only the last page or so is devoted to black spirituals. The article is readable and helpful, though written on a semi-popular level. The *New Grove* has, under the same heading, a six-and-one-half-page article by James C. Downey and Paul Oliver, Downey discussing white spirituals and Oliver black spirituals. Coverage here is more scientific and complete than in *Grove's* 5, including the tunes, words,

performance practices, and origins. Oliver relates black spirituals more to white camp meeting hymns than to African antecedents. This work is well illustrated and documented, and in general can be considered an improvement over the article in the fifth edition.

"Shape-note hymnody" by Harry Eskew is a five-page article in the *New Grove*. (As in the case of "Gospel music," there is no corresponding article in *Grove's* 5, only a cross-reference to "Character notation.") The author traces the history of the shape-note hymn from the early 18th century to the present. Here again is a serious treatment of a subject that has historically received less attention than it deserves, and a valuable contribution to the literature in the field.

In these and other articles in the *New Grove* there is an observable increase in length, scope of coverage, and quality of scholarship over *Grove's* 5. The *New Grove* also has brief biographical entries for many hymn and gospel song writers, including Americans such as Ira Sankey, George Stebbins, B. F. White, Homer Rodeheaver, and Fanny Crosby, which are not to be found in the fifth edition.

To sum up, the coverage of hymnology in the *New Grove* can be characterized as very good; if there is a real weakness, it is that more thorough coverage of serious American hymnody is still needed. In any case, the improvement over *Grove's* 5 is considerable.

If a hymn is worth singing, it is worth studying seriously in concert or privately.—David Hugh Jones

Hymns in Periodical Literature

David W. Music



David W. Music is a music faculty member of California Baptist College. He holds the D.M.A. in church music from Southwestern Baptist Theological Seminary, Fort Worth. His most recent article in *The Hymn*, "Early Hymnists of Tennessee," appeared in our October 1980 issue. Items for this column may be sent to Dr. Music at CBC, Music Dept., Riverside, CA 92504.

D. Darrell Woomer, "Hymns and the Three-Year Lectionary." *Journal of Church Music*, March 1981, 7-9.

Following a brief history of the lectionary and of the relationships between the lectionary and hymn-singing, the author gives guidelines for "choosing and using" hymns with the recent three-year lectionary. Several resources for discovering hymns that relate to the lectionary readings are recommended.

Han J. W. Drijvers, "The 19th Ode of Solomon: Its Interpretation and Place in Syrian Christianity." *The Journal of Theological Studies*, October 1980, 337-355.

The "Odes of Solomon" has long been recognized as one of the earliest collections of Christian hymns (see *The Hymn*, October 1980, 269-275). This article presents a new translation of the 19th Ode with a theological commentary on its eleven verses. The author concludes that the 19th Ode—and perhaps the entire collection—postdates the year 200 A.D.

Joan Halmo, "Hymns for the Paschal Triduum." *Worship*, March 1981, 137-159.

The Paschal Triduum—the celebration of Good Friday, Holy Saturday, and Easter Sunday—is one of the more important feasts of the Roman

Catholic calendar. The author recommends and discusses several hymns which are appropriate for use on the various days of the Triduum, beginning with the Thursday evening observance.

David W. Music, "The Meyer Manuscript: An 18th-Century American Tunebook." *Current Musicology*, 1980, 31-40.

In 1966 a valuable collection of American tunebooks was purchased by the Music Library of Southwestern Baptist Seminary, Fort Worth, Texas. This collection includes an anonymous 18th-century tunebook in manuscript which probably originated in New England between the years 1779 and 1783. A complete listing of the tunes found in the manuscript is appended to the end of the article.

Paul Westermeyer, "Lineaments of the Reformed and Lutheran Traditions: Liturgy and Hymnody in 19th Century Pennsylvania." *Church Music* 80, 2-22.

This scholarly study traces the conflicts between American revivalism and traditional emphases in the Reformed and Lutheran churches of 19th-century Pennsylvania. Dr. Westermeyer notes the effects of this conflict on the worship, hymnody, and music of the churches involved.

Nicholas Temperley, "Organ Settings of English Psalm Tunes." *The Musical Times*, February 1981, 123-28.

Despite the fact that the congregational singing of psalm tunes in England was usually accompanied by the organ, no tradition of elaborate psalm- or hymn-tune settings for keyboard developed there as it did in Germany and the Low Countries. This article sheds valuable light on the "performance practice" of congregational singing in early England. The surviving English specimens of keyboard psalm-tune settings are surveyed, ranging from the simple settings of the Mulliner Book to those by Hubert H. Parry.

Virginia K. Folgers, "Hymnody in the Christian Reformed Church." *The American Organist*, January 1981, 8-29.

This article traces the influence of metrical psalmody on congregational singing in the Christian Reformed Church. The author points out that due to various internal and external pressures the church's extensive use of psalmody is beginning to give way to other types of congregational song.

Daniel D. Comstock, "Adventist Hymnody." *The American Organist*, February 1981, 15.

A brief historical summary of Adventist hymnody from 1849 to the present.

Raymond F. Glover, "Evolution of a Hymnal." *The American Organist*, February 1981, 37-38.

The Episcopal Hymnal 1940 is now over 40 years old, and that denomination's Standing Committee on Church Music has been authorized to prepare a major revision of this significant book. The author describes the committee structure, philosophical approach, and method of work used in compiling this long-awaited revision.

Fred A. Mund. "Hymnody of the Church of the Nazarene." *The American Organist*, March 1981, 18.

The author points out that the hymnody of the Nazarene Church has always been slanted toward American productions, primarily in the gospel song idiom. A list of the most prominent authors and composers found in Nazarene hymnals is included.

George Black, "Canadian Anglican Hymnody." *The American Organist*, April 1981, 28.

In addition to reviewing the present state of congregational song in the Anglican churches of Canada this article notes several hymnic contributions by Canadian writers which have made their way into the hymnals of other countries and denominations.

NEW HARMONIA SACRA — Legacy Edition. Twenty-fourth printing. Originally compiled by Joseph Funk & Sons, 1822-1980. First printing in a conventional style hymnal of genuine church music, choruses and anthems. 452 hymns. Shaped notes only. Price \$10.00, plus \$1.50 mailing cost. Book dealers inquiry welcome. Ph. 703-879-9381. Legacy Book Publishers, Rt. 2, Box 256, Dayton, VA 22821.

New Hymns

Gentle Mary laid her Child

Tune: WOODBRIDGE
76 76 D.

Joseph S. Cook, 1919

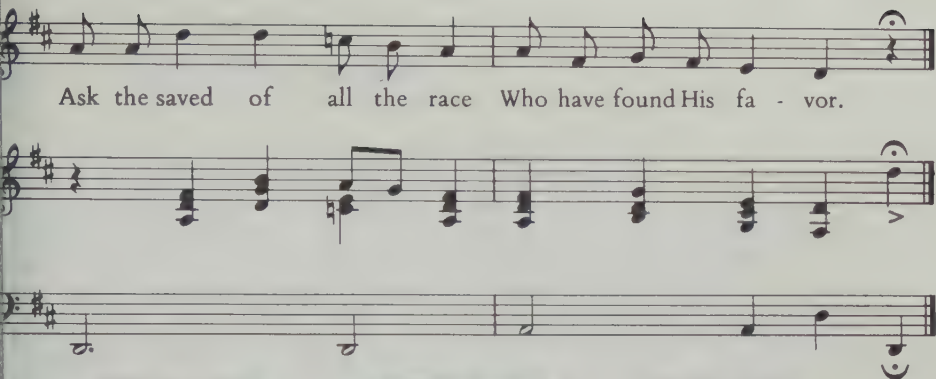
Maxcine W. Posegate, 1988

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 5/4 time signature. The melody is in the voice part, with piano accompaniment in the right and left hands. The lyrics are: "Gen - tle Ma - ry laid her Child Low-ly in a man-ger; There He lay, the un - de - filed, To the world a Stran - ger. Such a Babe in such a place, Can He be the Sav - ior?"

Gen - tle Ma - ry laid her Child Low-ly in a

man-ger; There He lay, the un - de - filed, To the world a Stran - ger.

Such a Babe in such a place, Can He be the Sav - ior?



Maxcine W. Posegate



David W. Music



Allen Sampson

Maxcine W. Posegate, born at Modesto California on June 5, 1924, teaches music theory and class piano at Northwestern College, Roseville, Minnesota. Her husband Robert Posegate is Director of Admissions and Records and teaches hymnology at Northwestern. Mrs. Posegate studied at Modesto Junior College, Wheaton College (B.S.), and California State at Long Beach (M.A.). She has worked with her husband in churches as an accompanist and has held church organist positions. Over 10 of her anthems have been published. The tune name Mrs. Posegate has chosen is WOODBRIDGE, her maiden name. She hopes that this more gentle sounding tune will make this hymn's tender words more accessible.

David W. Music was born on January 28, 1949, at Ardmore, Oklahoma. He was educated at California Baptist College (B.A.) and Southwestern Baptist Theological Seminary (M.C.M., D.M.A.). He has served as a minister of music at churches in Texas and

Tennessee, and is currently an Assistant Professor of Music at California Baptist College in Riverside. His articles have appeared in *The Choral Journal*, *The American Harp Journal*, *Journal of Church Music*, *The American Organist*, *The Hymn*, *Foundations*, and *The Quarterly Review*. Dr. Music was the winner of the 1980 "Norman W. Cox Award" presented by the Historical Commission of the Southern Baptist Convention. The tune named FAXON is derived from one of the two streets in Memphis, Tennessee on which is located Highland Heights Baptist Church, the church Dr. Music served as minister of music when he wrote this tune.

Allen Sampson was born in Tampa, Florida on December 8, 1945. Since 1974 he has taught music theory and organ at Simpson College in San Francisco and the College of Notre Dame in Belmont, California. He studied at the University of Florida (B.A.), Northwestern University (M. M.), and Stanford University (D.M.A.).

Fight the Good Fight

John S. B. Monsell, 1863

Tune: FAXON, L. M.
David W. Music, 198

Congregation

Key board

Fight the good fight with

all thy might! Christ is thy strength and

Christ thy right; Lay hold on life and

The musical score is written for two parts: Congregation (soprano line) and Key board (piano accompaniment). The key signature is one sharp (F#), and the time signature is common time (C). The Congregation part consists of a single melodic line. The Key board part is written for both the right and left hands, featuring a complex, flowing accompaniment with many beamed sixteenth and thirty-second notes. The lyrics are placed below the Congregation line. The score is divided into three systems. The first system shows the beginning of the piece. The second system contains the lyrics 'all thy might! Christ is thy strength and'. The third system contains the lyrics 'Christ thy right; Lay hold on life and'. The music continues beyond the third system.

(last time to CODA)

it shall be Thy joy and crown e - ter - nal - ly.

CODA

ly.

What Star is this, with Beams so Bright

Charles Coffin, 1736
Mr. John Chandler, 1837, alt.

Tune: ABBA, L.M.
Allen Sampson, 1980

What star is this, with beams so bright, More beau - teous than the noon - day

light? It shines to her - ald forth the King, And Gen - tles to his crib to bring.

Hymnic News

Association of Latin American Sacred Music Organized

The Association of Latin American Sacred Music (Asociación de Música Sacra Lationamericana) was organized on June 5 in Los Angeles. The Association is composed of church musicians and pastors of several denominations (Episcopalians, Methodists, and Presbyterians). Officers elected at the organizational meeting include Raquel Ochón, president, and George Lockwood, vice president.

The purpose of the Association is to promote the improvement of music in the Hispanic churches. A proposal is being submitted to various denominations to establish a Hispanic and Mexican-American Resource Center in worship, liturgy, and music. This center would include a lending library of choral materials, hymns, and liturgical materials (responsive readings, creeds, etc.). Other projected projects of the Association include choral workshops, concerts, and a composition contest.

For further information on the Association of Latin American Sacred Music write the Reverend George Lockwood, 13104 Rainier Ave., Whittier, CA 90605.

Preachers as Hymnwriters, Why Not?

Reginald M. McDonough

Harper and Rowe has just released a new biography of the life of John Newton appropriately entitled *Amaz-*

ing Grace. In the opening page author John Pollock describes a scenario that depicts Newton writing the text for "Amazing grace" one afternoon as he prepared for the evening service. Although admittedly speculative, the author comments that many preachers in those days wrote a new hymn each week and used it to communicate some truth to their congregations. The hymns were sung to familiar tunes.

This method of communication is apparently a lost art among preachers today. I know of very few preachers who write and teach hymns to their congregation. By default, preachers are leaving the writing of texts and music to the musicians. Preachers, believe hymn-writing is an old method of communicating the gospel that is worth reclaiming.

(Reprinted by permission from *The Baptist Program* June/July 1981)

Festivals to Introduce UMC Hymnal Supplements

Forty-six "Festivals of Song" will be held across the United States between September 12 and November 22 to introduce two new United Methodist hymnal supplements. The one-day festivals or seminars on Saturdays and Sundays will introduce *Songs of Zion*, a collection of 254 songs from the black tradition, and *Supplement to the Book of Hymns*, a collection of 140 songs supplementing the 1964 hymnal.

Both collections will be available from Cokesbury in August. *Songs of*

on will cost \$5.95 (accompanist edition, \$7.95) and *Supplement to the Book of Hymns* will cost \$3.95 (accompanist edition, \$5.95).

For further information on the festivals, contact Thomas S. McAnally, Nashville, Tennessee, 615-7-2700.

Brief News Items

Let the People Sing: A Guide to Singing the Lord's Songs with Understanding (Washington, D.C.: Review & Herald Publishing Association, 1981) is the title of a new book by Seventh-day Adventist Harold B. Hannum. Professor Hannum, retired from the faculty of Loma Linda University at Riverdale, California, seeks in this book to help Seventh-day Adventists value the hymnal and become acquainted with a wider range of music for worship.

Retired United Methodist minister Ray F. Magnuson is author of a recently published third edition of his hymns entitled *New Hymns for Today and Tomorrow*. The Reverend Magnuson, who lives in Santa Rosa, California, is celebrating his 80th birthday this July. This new collection is available from him at 51 Coronado Circle, Santa Rosa, CA 95405.

Two Primitive Baptist hymnals are available from the Baptist Bible House, Inc., Box 17037, Cincinnati, OH 45217. These hymnals both printed in shape notes and containing many folk hymns, are the *Primitive Baptist Hymn and Tune Book* by Elder John R. Daily (\$4.00 soft bound) and the *Old School Hymnal*, number 10 (\$2.00 soft bound and \$3.00 cloth bound). The latter hymnal was scheduled to be published in an 11th edition in June 1981.



**ANSWERING THE NEED FOR A STRONGER LINK
BETWEEN THE MANY WELSH COMMUNITIES IN
***** NORTH AMERICA! *******

Every month NINNAU brings to you the most recent Welsh news in Canada and the United States, together with information on future events. In addition, NINNAU features commentaries on subjects of current interest and serves as a forum for individual expression regarding matters affecting the North American Welsh people.

**SELDOM WILL YOU GET MORE SATISFACTION FOR
YOUR MONEY . . . SUBSCRIBE NOW!**

1 YEAR SUBSCRIPTION \$6.00 * 6 MONTHS \$4.00

**NINNAU The North American Welsh Newspaper
11 Post Terrace, Basking Ridge, NJ 07920 USA**

Reviews

- Leonard Ellinwood *HYMNAL COMPANION to the Lutheran Book of Worship by Marilyn Kay Stulken* 174
- William J. Reynolds *Glory Hallelujah! The Story of the Campmeeting Spiritual by Ellen Jane Lorenz* 177
- Paul Westermeyer *American Hymns Old and New by Albert Christ-Janer, Charles W. Hughes, and Carlton Sprague Smith; American Hymns Old and New: Notes on the Hymns and Biographies of the Authors and Composers by Charles W. Hughes* 179
- Morgan Simmons *More Hymns for Today* 181
- Raymond F. Glover *Songs of Thanks and Praise by Russell Schulz-Widmar* 182
- Ben E. Bailey *The New National Baptist Hymnal* 183
- Martin E. Ressler *New Harmonia Sacra* 185

HYMNAL COMPANION to the Lutheran Book of Worship by Marilyn Kay Stulken. 1981. xxiii, 647p. 26 cm. Fortress Press, 2900 Queen Lane, Philadelphia, PA 19124. \$29.95

Here is a first rate Companion to the 1978 *Lutheran Book of Worship* (LBW) the pan-Lutheran service book and hymnal reviewed in *The Hymn*, XXX (Jan. 1979), 54-7. For the most part, one needs to have a copy of the LBW at hand when using Stulken's *Hymnal Companion* (HC), for translations, tunes, and harmonizations were often changed in the LBW from earlier hymnals and one cannot depend on his memory when reading about such details. But Lutheran clergymen and musicians will want to use these volumes assiduously. All Lutheran homes will find their study greatly enhances their spiritual as well as their musical life. Persons of other persuasions, especially those

with German or Scandinavian backgrounds, will also find them very useful. Physically, the HC is a beautiful book, bound in imitation burgundy morroco, with gold trim. Its paper is a good, white stock, with clear print and the hymn numbers given in the upper corner of the wide margin. It is a companion in the true sense of the word for all of the numbered canticles and hymns of the LBW; it does not comment on the 285 pages of liturgy which precede the hymns. That subject was covered by the *Manual on the Liturgy* which was published in 1979.

Following a brief Introduction and Preface, there is an excellent essay on "The Use of Hymns in Worship," presumably by Ms. Stulken. It has topics such as hymn selection, expanding a congregation's hymn repertory, effective hymn playing, and hymn singing—topics all too often ignored in music schools and

minaries.

This is followed by 111 pages of historical essays on hymnody throughout western civilization. Most of these are fine essays, but in a depth which suggests a college textbook rather than a hymnal companion.

Alfred Bichsel's "Greek and Latin Hymnody" is particularly out of place. The writer goes to considerable length to discuss the hymns of the Bible, without tying them to page or hymn numbers in the LBW. The details of Greek-Latin modes and early forms of musical notation are not sufficient for learning the subject and add nothing to a reader's appreciation of the hymns involved. Amid all of the technicalities discussed, mention is made of a few of the Greek hymns found in the LBW, but not in a separate list; that will be found near the end of the HC on page 17. But in this essay, mention should certainly have been made of the famous Greek "Candlelighting Hymn" which the LBW uses in the Evening Prayer Service (Vespers) so effectively on page 143 and again as hymn 279. The section on Latin hymnody is better handled, although one should note that the Trinitarian Doxology was first appended to the recitation of the Jewish Psalms in order to make them "Christian," then added to the Latin hymns by analogy. Again, it would have been well to list where the Latin hymns found in the LBW as given later on pages 618-620. One can have only the highest praise for the essays on Lutheran hymnody. To those of us who were not raised in the Lutheran traditions, they delineate the various streams very clearly. Carl Schalk, writing on the basic German river, traces the different periods and theological movements within Lutheranism in a

way which clarifies the hymnody of each period. As an Anglican, let me comment that the early hymns which Schalk discusses (p.24) found their way to England in the translations of Miles Coverdale's *Goostly Psalmes and Spiritual Songs*, ca. 1543. (Cf. Maurice Frost's *English and Scottish Psalm and Hymn Tunes, c.1543-1677*, pp.293-339). This section, particularly pages 19-57, is of great help to students of hymnology not familiar with the history of Lutheranism. Let's not quibble about their length. I was especially pleased with the way each author (Schalk, Edward A. Hansen [Danish], Mandus A. Egge [Norwegian], Shirley McCreedy [Icelandic], Joel W. Lundeen [Swedish], Toivo K. Harjunpaa [Finnish], and Jaroslav J. Vajda [Slovak]) traced the emigration of their hymnals to this country. As a native New Englander, I hate to have to point out that Leifur Eriksson's longhouse has been excavated up in Newfoundland, along the shore of the St. Lawrence, so historians now doubt that he made it to New England (p.40).

Carol Ann Doran's essay on metrical psalmody covers the subject well, although she fails to mention German psalmody: Lobwasser's translation of the French, and other versions used by the Reformed Church. There is a little overlap between this essay and the beginning of the following one by Stanley E. Yoder. The whole would be enhanced by a statement showing how long it took Presbyterian and Reformed bodies to finally drop the use of a separate metrical psalter even after a hymnal with some metrical Psalms included was adopted. The first *Book of Common Prayer* (1789) of the newly organized Episcopal Church had bound with it the entire metrical psalter (Tate & Brady) and a

section of 27 hymns. The latter were increased to 212 in 1826, then in 1871 the separate sections were dropped and a modern hymnal, with but a few metrical Psalms, was published apart from the Prayer Book. There are several ultra-conservative church bodies in the U.S. who even in 1981 stick directly to the metrical Psalms.

Yoder discusses English and American (non-Lutheran) hymnody (Non-Lutheran because of a subsequent essay on Lutheran hymnody in North America by R. Harold Terry). In writing of "the grip of metrical psalmody" Yoder overlooks the fact that the struggle between catholicism and reformation long continued in England because of the fact that the ruling monarch was the legal head of the church, and his/her interests profoundly affected church practices. As Nicholas Temperley points out in the first of his articles on "The Anglican Communion hymn: Hymn singing in the Church of England, tradition and law," (*The Hymn*, XXX [January 1979] 7-15) the real struggle was between those who wished to continue the choral tradition of chanting the services, especially the prose Psalms, with hymns before and after the liturgy and the sermon, and those who wanted to exclude all chanting in favor of the metrical Psalms. Apparently both practices were used in parish and cathedral churches, depending on the policies of the local authority. By the 18th century, non-conformity and Methodism were able to sing hymns freely, while the established church continued to favor the choral tradition. Yoder's chronology is amiss at the bottom of page 74: Anne Steele was an 18th century Baptist, contemporary with the Wesley brothers; Robert Grant came at the end of that century. On page 75 Yoder indicates that a committee was formed

and a first "trial edition" of the famous *Hymns Ancient and Modern* came out in 1858, the word edition in 1860, and the full music edition in several formats in 1861. Yoder's brief discussion of the spirituals and gospel hymns is sound. But William W. Walford (p.80, 1.30) was English, not American, although his "Sweet hour of prayer" has been very popular in the States. Yoder's critique of the continuing use of gospel hymns is very well worded!

R. Harold Terry, in the section on "Lutheran hymnody in North America," continues the fine exposition of Lutheranism and its hymnody presented in earlier essays. One can only comment on the persistence over nearly 400 years of local European traditions (and divisions!) with their respective hymnody—aided in no small part by a reluctance to give up the use of native tongues. As pointed out, it has been no small achievement that the 1978 LBW has finally been able to pull together in a common language that many hitherto divergent streams—the dream of 18th century Henry Melchior Muhlenberg: "One Church, one Book." This exhaustive HC will certainly help greatly in that unifying process.

Both the historical essays and the discussions of individual hymns are enhanced by frequent reproduction of the original forms of some melodies and significant title-pages. One cannot have everything; especially when the HC is already 647 pages long, but in the essays on individual hymns this reviewer misses the full, original texts of the large number found in English translation. Some can be found in the *Episcopal Hymnal 1940 Companion*, but by no means all; many German and Scandinavian originals will have to be searched in scattered sources.

The HC is not the first hymnal handbook to include the biographies of authors, composers, etc., with the say on the first hymn with which they are concerned. This has advantages but it also has serious handicaps for the reader. References have been made to later hymns by the same person so one can turn back to the proper page. But to read "Martin Luther (LBW 48)" meaning not hymn 48 but the discussion of that hymn in the HC where Luther's biography is—this will be just as disconcerting to every reader as it is to this reviewer even after he has followed the pattern clear to the end of the texts. The lack of a separate section for biographies as in many handbooks is partly compensated by the references in the final index of "Authors, composers, and sources," but not all biographies will be found in the first reference: that of J. S. Bach given at the third reference!

Ms. Stulken's essays on each hymn are well written, very informative and include almost everything about the hymn one wants to know. She was well-informed on all of the latest research about many hymns, such as *Te Deum*, *Emmanuel* (no. 34). Although I have not gone over each page with a fine-toothed comb, I have nevertheless compiled a list of a few minutiae which escaped.

(For a copy of the reviewer's list of errata, send a self-addressed stamped envelope to the editor at 3939 Genelly Blvd., New Orleans, LA 70126.)
Leonard Ellinwood
Washington Cathedral
Project Director, The Dictionary of American Hymnology

Gloria, Hallelujah! The Story of the Campmeeting Spiritual by Ellen Jane Lorenz. 1980. 144p. Abingdon Press, Nashville, TN \$5.94 (softbound)

It is a joy to review a book which deals with a subject of genuine interest to the reviewer. It is also a joy to review a book whose author is a respected friend. The opportunity to review a book with both these factors present provides double pleasure for this reviewer.

The spiritual awakenings that took the form of campmeetings in the first half of the 19th century are a major phenomenon of American history. Beginning in Kentucky, sweeping into Tennessee, Alabama, Georgia, the Carolinas, Virginia, and on into the New England states, the excitement of the campmeeting spread like wildfire. The resulting spiritual fervor in New England provided fertile soil for the flourishing of an amazing variety of reform movements—women's rights, pacifism, temperance, prison reform, abolition of imprisonment for debt, an end to capital punishment, improvement of the conditions of the working classes, protection of working children, a system for universal education, and, most significant of all, the abolition of slavery.

The music of the campmeeting was truly music of the people. A simple melody and a simple text are the basic ingredients of these songs. Most people were not able to read or write, particularly in the states west of the Alleghenies. The songs were learned by rote, quickly grasped, and joyfully sung.

Campmeeting songs, like the later Sunday school songs, the gospel songs associated with the Moody-Sankey revivals, the Negro spirituals, and the 20th-century blossoming of these musical streams have been largely ignored by serious researchers. Musicologists, when dealing with them, have shown strong, unscholarly bias and prejudice which

they would never be guilty of focusing on the music of the Middle Ages, the Renaissance, the Baroque, and other periods.

For these reasons this volume, though small and limited, is welcomed as a ray of sunshine on a cloudy, crisp day. The author's style of writing is in keeping with the simple, unsophisticated songs she writes about. There is a freshness and spontaneity that reflects the author's own genuine interest in the sounds of the campmeeting songs.

The writing is carefully documented with 117 notes and references for 130 pages of content. The listing of libraries personally visited by the author reflects her serious pursuit of sources.

The author's personal interest in the campmeeting songs and her persistent quest for answers to questions we have not had heretofore is evident in these pages. Others will add to our knowledge in future research, but they will find direction and motivation from these writings.

Ellen Jane Lorenz is a distinguished lady, creative, curious, imaginative, energetic, and charming, enjoying abundantly a very productive life. She seems to have inherited much of the vigor of her grandfather, Edmund Simon Lorenz, whose library she inherited, providing the initial motivation for this book.

In some measure, this exploration into the sounds of the campmeeting singing pays tribute to E. S. Lorenz (1856-1942), and it is dedicated to his memory. Educated at Otterbein College, Union Biblical Seminary, and Yale Theological Seminary, he was ordained as a minister in the United Brethren Church. After a brief pastorate and a term as a college president, he turned to music for the church and began in 1890 the publishing firm in

Dayton, Ohio, that bears his name. In a unique way he provided music for church choirs throughout the Midwest and other parts of the nation. His books on church music were widely read in the early decades of this century when such writings were rare.

E. S. Lorenz has not received the recognition he rightly deserved because of two factors: (1) his identification with the United Brethren Church, a small denomination geographically related to the Midwest, and (2) the centering of his professional life in Ohio. It is this reviewer's personal opinion that had he been identified with one of the major, nationally known denominations (Methodist, Presbyterian, Episcopal, etc.), and had he been located in an eastern metropolitan center, his image today would be more clearly defined.

Glory, Hallelujah! tells us about the origin of the campmeetings, how they were conducted, how the people participated, and some of the interesting activities. The early appearances of the campmeeting songs are identified, and the author invents the term "Mother-Hymn" to denote the standard hymn text to which a chorus was added. Published collections in which these songs appeared are discussed.

Forty-eight songs the author found in northern collections are annotated in melody lines with a brief analysis of each tune. The enthusiastic singing of these tunes with a small group can bring an exhilarating experience and a rediscovery of the joy which these songs brought to a campmeeting many years ago.

A word of appreciation is expressed to Abingdon Press for publishing this book. Yet, it is regretted that the book did not merit a hardback cover, a

larger page size, and the songs reproduced in larger note size for the bifocal community. Also, this reviewer has a strong suspicion that the author was forced to delete considerable material to conform to the 44-page specification for the book.

William J. Reynolds
School of Church Music
Southwestern Baptist
Theological Seminary
Fort Worth, Texas

American Hymns Old and New by Albert Christ-Janer, Charles W. Hughes, and Carleton Sprague Smith. 1980. 833p. Columbia University Press, 562 W. 113th St., New York, NY 10025.

American Hymns Old and New: Notes on the Hymns and Biographies of the Authors and Composers by Charles W. Hughes. 621p. Columbia University Press. \$55.00 the set.

Curiosity, a curious or singular object. That dictionary definition perhaps best describes *American Hymns Old and New*.

The two thick, expensive, and widely-publicized volumes which comprise this title were "initiated" almost 30 years ago by Albert Christ-Janer, former Fuller E. Callaway Professor of Art at the University of Georgia, Athens. Christ-Janer, who died before the project was completed, met and involved Carlton Sprague Smith, head of the Spanish Institute of New York University. Smith "designed the form of the assembled material" and chose both metrical psalms from the 17th century as well as hymns from the 20th. Charles W. Hughes, Associate Professor of Music Emeritus at Lehman College of the City University of New York, filled in the outline and "gra-

dually took up the whole burden alone."

Both books are attractively printed. The musical editing is responsible. The organization is clear. The first volume presents sets of hymnic examples and is organized by centuries with subheads under each century except the 20th. Newly "commissioned hymns" follow the historical materials. Brief introductions precede each set of hymns or metrical psalms, of which there may be a few or as many as 200. Two stanzas of each hymn are generally set between the staves with additional stanzas below the musical notation. Indices—first line, author and composer, tune, metrical, and Bible verse—conclude the book. The companion volume is divided into two sections, each organized alphabetically. First, each of the hymns in the first volume is discussed. Then a series of biographies are provided for each author and composer. The Bibliography fills the last eight and a half pages.

The prestige of Columbia University Press, the attractive layout, and the orderly organization all lead one to expect great things from these volumes. Unfortunately the expectations are not fulfilled. The overriding problem is lack of clarity about what the authors intended to do. The Preface suggests "two main purposes." The first appears to have been Christ-Janer's original idea, namely, "to offer new songs to God." Smith added a second purpose, to display the new songs "against the rich background of hymns which the colonies and the United States could supply." The Introduction, by Hughes, presents the work in yet a third light, as a "historical singing book" with the implication that it has affinities with a denominational hymnal. Two differences between it and what a

singing congregation has in its hands are suggested, first, that *American Hymns* is "inter-denominational in scope," and, second, that it is limited insofar as possible to texts and tunes by Americans. A more scholarly historical purpose is swiftly inserted into this practical intent, however, for we are also told that the authors "sought a historical panorama showing what Americans were singing at different times, in different parts of the country, and in different places of worship." The flyleaf goes a step farther and calls these volumes "the definitive edition of the hymns that have been sung in America since the seventeenth century." Is the purpose, then, to provide new songs, to be a sort of hymnal, to sketch a history, or all three? These purposes are not necessarily mutually exclusive, but to do them all runs the risk of avoiding a unified center. To do all of them well presents a considerable challenge.

The commissioned hymns represent the "new songs." They are hardly new anymore. These books have been in process for 30 years. Most of the "commissioned" hymns and tunes came from the mid-50s or earlier. They include things which have been known for some time, like Ned Rorem's setting of "Sing, My Soul," published by Peters as an anthem in 1962. Today's truly new hymnic materials, those characteristic of *Ecumenical Praise*, for instance, are absent, unless one puts a text like e. e. Cummings "purer than purest pure" with Vincent Persichetti's tune STAR in the still new category.

If the book is judged by one of its other avowed purposes, to be a historical document, it fails on several levels. First, the authors attempted to link texts and tunes from the same period "and frequently from the same region and denomination." That sort

of arbitrary neatness does not always square with the historical realities of hymn singing. The reader does not really learn therefore "what Americans were singing."

Second, the brief sketches which precede each set of examples are best described as vignettes. They give no connected narrative of the American hymnic experience. Further, much of the material, especially for the 19th century, is organized by denominations. The denominational phenomenon, a central historiographical problem for the American historian, suggests one obvious approach, but such an organization cannot lead to the "panorama" the Introduction leads us to expect.

Third, information is not always accurate. These volumes must be read with great care. For instance, so far as I can tell, there is no "*Hymnal and Service Book of 1880*" (Notes, p. 220). Luther Reed did not graduate from the University of Leipzig in 1902 nor in any other year (Notes, p. 530). Since there are no footnotes, no sources are given, and the reader is hard-pressed to check anything either for accuracy or for additional information.

Apart from misinformation, the forced organization by denomination produces some confusion and misleading implications. A careful but uninitiated reader, for example, gets no help if he asks why tunes by William Batchelder Bradbury turn up in Baptist, Congregational, Dutch Reformed, and Presbyterian categories. In a case like "He hides within the lily" the reader may infer that both William Channing Gannett, the author of the text, and Alice Nevin, the composer of the tune, were Unitarians. There is no indication that Nevin was not Unitarian.

As an "historical singing book"

is collection is probably most successful, though for that purpose the cost is probably prohibitive. Alone or in groups persons may sing through these hymns and discover a wealth of texts and tunes they never encountered before. A substantial number of American (and other) hymns and tunes is here culled together. They come from many strands—metrical psalms, gospel hymns, Oxford movement influences, high art, carols, ethical motifs, patriotism, etc. Though there is a tilt toward choices from the past, and though richer rather than leaner harmonies tend to be employed, a wide range of hymnic fare is nonetheless represented. If people are introduced to this material through these volumes, they will have served a useful purpose. Readers should be advised, however, not always to trust the notes and not to regard the "new" hymns as new in 1980.

Paul Westermeyer
Elmhurst College
Elmhurst, Illinois

More Hymns for Today, A Second Supplement to *Hymns Ancient and Modern*, available from Hymns Ancient and Modern Limited, 16 Commerce Way, Colchester, Essex CO2 8HH, England. Full music edition, limp binding, £1.10; melody only edition, limp binding, 60 p.

In 1969, *100 Hymns for Today* was published as a supplement to the 1950 edition of *Hymns Ancient and Modern*. Over 1,000,000 copies of that collection have been sold, a solid affirmation of the term "hymn explosion." In June of 1980 a second supplement, *More Hymns for Today*, was issued by the same committee with one exception; Dr. Gerald H. Knight,

who died in September 1979, was replaced by Lionel Dakers. Other members include John Dykes Bower, Edgar Bishop, Cyril Taylor, and Henry Chadwick.

Like the first supplement, this edition contains 100 hymns; the numbering is continuous, that is, the first hymn in the book begins with 101 and continues through 200. Similarly, it is eclectic, including texts and tunes from a wide variety of authors and composers: Watts and Wesley together with Green and Kaan, Bach and Boyce as well as Routley and Rowlands.

Although the hymns are arranged alphabetically by first lines, there is also a listing of first lines with their tunes as well as other standard indexes: authors, translators, and sources of words; composers, arrangers, and sources of tunes; alphabetical listing of tunes; metrical listing of tunes; and subjects.

The format of the 5 x 7½ book is typically British; the texts are printed separately from the tunes with the exception of some irregular settings such as a John Bowers text wed to the tune *SALVE FESTA DIES* by Ralph Vaughan Williams. Pages are clean and the type is clear with only faint bleeding through the high quality paper. Reminiscent of 18th century practice, each hymn is given a title. For instance, Christopher Smart's beautiful Christmas text, "Where is the stupendous stranger," is headed "The Nativity of our Lord," and F. Pratt Green's "To mock your reign, O dearest Lord" is called "Royal Insignia."

The entries are primarily of British origin, but they include some continental tunes, a few translations, and a scattering of American offerings, among them two folk hymns, "Let us break bread together" and "Were you

there." There are texts by Louis F. Benson, Martin Franzman, F. Bland Tucker, and Omer Westendorf, among others.

The element of freshness which characterizes this collection is a testimony to the forward looking stance of a group of hymnodists who have been prominent in an era marked by traditionalism. This is not to say that the supplement reflects a radical approach; it is flavored by the best in contemporary hymnody with a slight tilt to the right. For instance, in this supplement the following stanza from Brian A. Wren's strong text, "Lord God, your love has called us here," is denoted for optional omission:

We come with self-inflicted pains
of broken trust and chosen wrong,
half-free, half-bound by inner chains,
by social forces swept along,
by powers and systems close confined,
yet seeking hope for humankind.

There has been no concerted effort to excise Elizabethan pronouns which are found in several hymns, even those written in rather recent years. An exception is Louis F. Benson's "For the bread which you have broken," though no asterisk is given to indicate an alteration of the original. Likewise, the matter of sexist language has received little attention. Phrases such as "God who spoke through men and nations," "he who uses man's obedience," "man's true community of love," "As Christ breaks bread for men to share," "Unite us all; for we are born as brothers," and "with all the sons of God we shout" are examples taken from 20th century texts by some of the most acclaimed authors. A refreshing contrast to these vestiges of the past is found in John E. Bowers' wonderfully inclusive communion hymn, "Christians, lift your hearts

and voices":

where he summons all his people,
none is greatest, none is least;

so that all who love and serve him
shall for evermore be fed.

This supplement, along with its predecessor, are significant collections which should be in the possession of all serious students of hymnology. Their use by congregations in the United States is limited only by the flexibility of worshipers to match separate texts and tunes. Perhaps, we have too long underestimated the abilities of those in the pew, and at the same time overlooked the value of reading hymn texts as poetry.

Morgan Simmons
Fourth Presbyterian Church
Chicago, Illinois

Songs of Thanks and Praise, edited by Russell Schulz-Widmar; Hinshaw Music, Inc., P.O. Box 470, Chapel Hill, NC 27514. \$4.25 (soft bound)

The proliferation of new hymnals and hymnal supplements now available in this country bears witness to the current explosion in hymn writing throughout the world. A recent entry in the field is *Songs of Thanks and Praise*, a hymnal supplement edited by Russell Schulz-Widmar and published by Hinshaw Music, Inc.

Attractively but simply published in paperback and including among the usual indices a helpful Topical Index, this collection of 82 texts contains, in the words of its editor, "many fruits of the current flourishing in the art and practice of English language hymnody . . . in addition to . . . older texts and tunes." Paramount among the poets are the classic giants, St. Ambrose, Martin Luther, Isaac Watts and Charles Wesley and the 20th century prophets Sydney Carter, Brian Foley, F. Pratt Green,

ed Kaan and F. Bland Tucker to mention only a few. The list of composers and arrangers shows an equally catholic representation from the anonymous creators of carols and folk tunes to R. Vaughan Williams, Hugo Distler, Cyril Taylor and Calvin Hampton.

Among the biblical paraphrases in the collection one hears the fresh voice of poets of our own time who project the gospel message in challenging terms. Such is the strength of Eric Routley's text, "God, omnipotent eternal," one of the works written especially for this collection and of F. Pratt Green's version of a text by Dietrich Bonhoeffer, "By gracious powers."

In the 60s many were stirred by Rodney Carter's, "Lord of the dance." A similar immediacy is also found in Fred Kaan's 1968 text, "God who spoke in the beginning." The poem is pregnant with meaning for the contemporary worshipper in such phrases as, "He who calls the earth to order is the ground of what we are" and "showing still today his purpose."

Musically one finds testimony to the growing popularity in America of the tunes REPTON and LAUDATE DOMINUM by C. Hubert H. Parry; tunes well-established in England. ABBOTS' LEIGH by Cyril V. Taylor and VINEYARD HAVEN by Richard Dirkson make entry as late 20th century tunes that are gaining ever wider currency.

One must give high marks to the editor who includes in a collection of this size not only several new texts, but five new tunes of which four were written especially for the book! These are tunes basically diatonic in structure with engaging realizations. CAMANO by Richard Proulx uses a delightful pattern of alternating measures in duple and triple meters

as a special touch of uniqueness while David Hurd's ROBERTSON has a particular plaintive beauty in tune and setting. Like the other new tunes and the arrangements made for the book by Dr. Schulz-Widmar, CAMANO and ROBERTSON deserve study and use. However, ultimate experience gained through this process may prove that some of the tunes whose melodic lines are sufficiently obtuse as to make them unapproachable by the average congregation will be more useful as music for a choir.

As a practical supplement for a congregation or a choir *Songs of Thanks and Praise* has much to recommend it: Alternate keys or harmonizations for tunes which are used twice; the occasional insertion of choir descants and special harmonizations; helpful and practical suggestions found at the bottom of the page for more practical use of the materials; plus an uncluttered page layout combine to its advantage.

One must compliment the editor, Russell Schulz-Widmar and the editors of similar projects for the invaluable contributions they have made through their supplements. By the introduction of older, but unfamiliar material, as well as the works by contemporary hands for immediate use, the pages of future denominational hymnals will be greatly enriched.

Raymond F. Glover
St. Paul's Church (Episcopal)
Richmond, Virginia

The New National Baptist Hymnal.
1977. The National Baptist Publishing Board, 7145 Centennial Blvd., Nashville, TN 37209. \$5.50

The selection of hymns and songs included in the *New National Baptist Hymnal* reveals a widely eclectic taste

in religious music reflective of many black Baptist congregations. But theology does not limit the usefulness of this volume, and others will perhaps find it just as useful as black Baptists. The traditional Protestant hymns such as "Holy, holy, holy," "All hail the power," "Amazing grace," and "A mighty fortress is our God" are all part of the American hymn singing tradition and are abundantly included in the *New National Baptist Hymnal*. We need not yearn for the old songs. They are all here. Several of these ("O for a thousand tongues," "There is a fountain") have been transposed to lower keys than found in the average hymnal. This should greatly facilitate congregational singing.

Black Baptist hymnals have always included a judicious selection of slave spirituals. The 1981 NNBH keeps up the practice by including more than a dozen of such songs. The arrangements are easy and tastefully done. It is hoped that this will encourage the congregations and choirs to sing them more often. The arrangement of "Deep River" is especially effective.

With NNBH the gospel song comes into its own as a legitimate form of worship music. The abundance of such songs alone will make the hymnal attractive to many groups, but such groups must remember that the uninitiated are easily misled by the printed score of a gospel song, and unless the score is embellished and improvised upon authentic gospel music will not result. Those who approach these scores from the European tradition of rigid regard for the printed page are doomed to frustration. Represented in the selections are giant gospel composers such as Thomas A. Dorsey ("Precious Lord," "The Lord Will Make A Way Somehow"), Andre Crouch ("The Blood

Will Never Lose Its Power," "The Broken Vessel"), Roberta Martin ("Try Jesus, He Satisfies," "Ever Me," "God Holds the Future"), Kenneth Morris ("Christ is All," "Yes, God is Real"), Lucie Campbell ("Footprints of Jesus"), C. A. Tindley ("Leave it There," "Some Say," "Nothing Between"), and several others.

It is also well to note several popular and useful songs such as "Just a Closer Walk with Thee," "How Great Thou Art," the Civil Rights hymn "We Shall Overcome," the National Negro Hymn, "Lift Every Voice and Sing," and "God Bless America." These songs, the gospel songs, the traditional hymns, and the spirituals combine to make this an all-purpose worship volume.

The format of the NNBH leaves something to be desired. Although there is a topical index to the songs, they seem to be grouped only loosely in terms of topic or theme. For example hymns 454 through 471 seem to be hymns for children and youth, yet hymn 461, "Love is Surrender," does not appear to have any relationship to the grouping. Similarly "Abide with me" is found amid Thanksgiving and Christmas hymns. The prayer response, "Hear our prayer, O Lord" is found among hymns which have nothing to do with prayer and widely separated from the other responses at the end of the hymnal. Neither is there a defensible reason for placing different settings of the same hymn ("Amazing grace," "All hail the power") is widely separated parts of the book.

Most of the hymns are printed in dark, clean, sharp typeface. The aesthetic effect of beautifully set scores is marred by the drastically different type styles of hymns 235 and 438.

The New National Baptist Hymnal is impressive to look at. It is covered in deep red leather effect stock and a cross and the title are embossed in gold. The contents live up to the promise of the cover. Only the few minor imperfections mentioned above diminish the overall effect.

Ben E. Bailey
Tougaloo College
Tougaloo, Mississippi

New Harmonia Sacra Legacy Edition. A transcribed and revised edition of the former oblong format tunebook, *New Harmonia Sacra*. 1980. 452 selections, 378p. Legacy Book Publishers, Route 2, Box 256, Dayton, VA 22821. Shape notes only. \$10.00.

This newly revised and transcribed book of songs was taken from the former *Compilation of Church Music* (1832), called *Harmonia Sacra* after the fourth edition and *New Harmonia Sacra* after the 14th. This book was first compiled in three-part harmony by Joseph Funk, of Mountain Valley, Virginia, which was later known as Singers Glen. It appeared with four-part harmony beginning with the 12th edition in 1867.

This was the first tunebook in the English language to be produced by someone within the Mennonite church. Used at first by Joseph Funk and his sons in the community singing schools, it became a familiar tunebook across a number of the southern states. Unlike many other earlier tunebooks, this one remained in continuous demand. Being reprinted as needed through the years, it appeared in the 23rd edition in 1973. Annual *Harmonia Sacra* Singings are still being held at various places in the Shennandoah Valley where this book was widely used.

The compiler of this new edition states that it was the desire of many to

have this former favorite oblong tunebook published in the standard songbook or hymnal form. Another complete change in the book is that of its shape notes. Although all printings since 1851 used the seven shapes designed by Joseph Funk, this Legacy edition uses the shape notes which were designed by Jesse B. Aikin, which first appeared in his *Christian Minstrel*, published in 1846, the most familiar seven-shape notation in current use.

In this new form the page of each song in the former publication is identified by placing the former page number in small type under the present page number. A number of the songs had to be rearranged in order to accommodate the new page size.

Another improvement in this printing is the addition of a topical index. The metrical index which had been deleted from some of the later printings is also included.

In the introduction the editors state that they have added some old choice selections and marked them with an asterisk so the singer will know which they are. However, this is not clear, since some of the titles bearing asterisks were also included in the former printings. The way to identify clearly which songs that are new to the *New Harmonia Sacra* is to check if the small numbers do not appear under the present page number, thus indicating they were not in the former book. Another error appears on the title page: The lifespan of the book is not from 1822 to the present but from 1832 on.

Whether this new design and note change will be accepted by the *Harmonia Sacra* singers remains to be seen. To those of us north of the Mason-Dixon line, where the *Harmonia Sacra* was never in common use, it is a welcome change. It

simplifies the singing process for those of use who love to sing from the old book.

Martin E. Ressler
R.D. 2, Box 173
Quarryville, PA 17566

God has made our hearts and spirits happy through his dear Son. . . . He who believes this sincerely and earnestly cannot help but be happy; he must cheerfully sing . . . —Martin Luther



Membership benefits include:
OVERTONES MAGAZINE
WORKSHOPS • NEWSLETTERS
CONCERTS • FESTIVALS

NATIONAL CONVENTION

August 11 – 14

University of Cincinnati

FOR MEMBERSHIP
INFORMATION, WRITE

AGEHR (HM)
170 Allerton Road
Naugatuck, CT, 06770



**One instrument you
shouldn't be without.**

Stop looking for music and start performing.

A Lending Hand is a nationwide network of fellow musicians sharing our music libraries and offering you access to out-of-

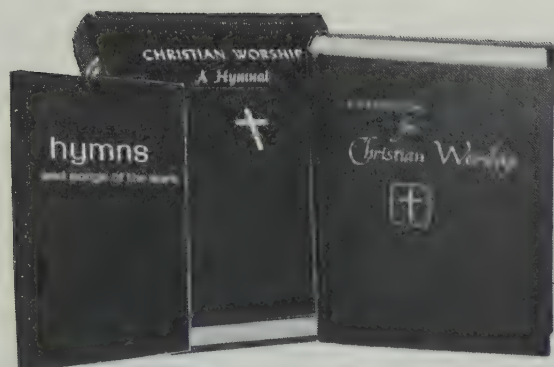
print titles, customized programs and a way to organize your music library.

Here's a way to get more music for your dollar.

Discover how our keyboards can work together.

For more details, write: A Lending Hand
P.O. Box 874 San Francisco, CA 94101

A Lending Hand
A Musician's Service Organization



Selected Songs for Selective Musicians

No matter what your tastes, you'll be sure to find songs that please in these quality hymnals.

HYMNBOOK FOR CHRISTIAN WORSHIP features 381 historic, ecumenical, contemporary and communion hymns, many of which are in lower keys for singing ease. Also includes worship materials, index, and service music.

COMPANION TO THE HYMNBOOK FOR CHRISTIAN WORSHIP by Arthur N. Wake, contains biographical sketches of both the author and composer of each hymn, and comments on the verses and tunes.

CHRISTIAN WORSHIP—A HYMNAL features 517 hymns, including gospel favorites. Also includes service music, worship materials, index and responsive readings.

HYMNS AND SONGS OF THE SPIRIT features a wide variety of hymns: traditional, gospel, seasonal, patriotic, and old favorites, and songs especially appealing to youth. Its small, 223-page size makes it suitable for informal gatherings and personal use.

Hymnbook for Christian Worship

80A461	Red Cloth	\$ 4.95
80A462	Blue Cloth	\$ 4.95
80A465	Beige Cloth	\$ 4.95
80A463	Spiral Organist Edition	\$ 5.95
80A464	Black Simulated Leather, Pulpit Edition.	\$17.50
80A493	Brown Simulated Leather Gift Edition	\$ 6.50

Companion to Hymnbook for Christian Worship

10C1535	Green Cloth	\$ 8.95
---------	-------------------	---------

Christian Worship—A Hymnal

80A535	Maroon Cloth	\$ 4.95
80A538	Spiral Organist Edition	\$ 5.95

Hymns and Songs of the Spirit

80A419N	Red Cloth	\$ 2.50
---------	-----------------	---------

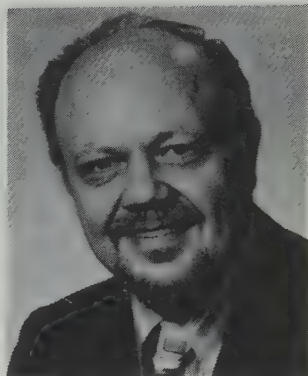


box 179, st. louis, missouri 63166

Donald P. Hustad

TALKS ABOUT . . .

Church Music in the
Evangelical Tradition



Don Hustad

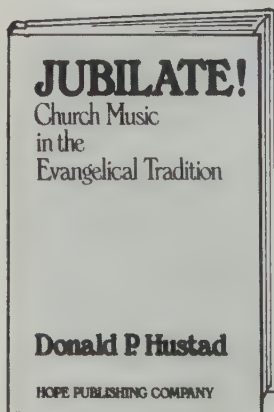
JUBILATE!

sets forth a working philosophy of church music as a functional art which must be judged by how well it serves God and the Church in a particular cultural context. The book is especially intended for those non-liturgically pietist groups known as "evangelicals."

Assuming that evangelicals have distinctive needs because of their history, their theology and their sense of mission, Dr. Hustad explores why their musical expressions have frequently been a "problem" to the elitist aesthetic community.

Chapter titles include:

- Music: God's Gift to Us
- Music Languages: Communication and Conflict
- Authority and Leadership
- Music and Worship in the Bible
- Music and Renewal in the Church
- The Drama of Worship
- Evangelicals and Congregational Singing and 11 other fascinating chapters



**JUBILATE! Church Music in the
Evangelical Tradition**

Donald P. Hustad • \$14.95 • Code No. 769
361 pages • Cloth only • Available Fall 1981

Available at
CHRISTIAN BOOKSTORES
or
HOPE PUBLISHING COMPANY
Carol Stream, IL 60187

A reference book worth having!



HYMNAL COMPANION TO THE LUTHERAN BOOK OF WORSHIP

by Marilyn Kay Stulken

The new *Hymnal Companion to the Lutheran Book of Worship* is an exhaustive guide to the traditions, tunes, and texts of the hymns in the LBW. It is a resource book that all people interested in hymnody will find valuable.

The majority of the *Hymnal Companion* is devoted to giving the background of each hymn contained in the *Lutheran Book of Worship*. Life stories of the hymn's author, composer, translator, and arranger are given. Also included are the hymn's original sources, and if applicable, its scriptural and/or liturgical basis and story of origin.



The *Hymnal Companion* also includes these features:

- an introductory section on the use of hymns in worship, including suggestions for service planning, expanding a congregation's hymn repertoire, and effective hymn playing for organists
- eleven essays by music and worship authorities on the hymnody of various cultures and traditions, including essays on German, Scandinavian, Slovak, and English and American hymnody, and Lutheran hymnody in North America
- a bibliography of other hymnal companions, handbooks and hymnological references
- various indexes for easy identification of hymns and for placement of hymns in the church's worship tradition



Measuring 7" x 10" and approximately 670 pages in length, the *Hymnal Companion* is hardbound with a gold-stamped, burgundy cover. It comes in a handsome burgundy slipcase designed to protect it through many years of service.

Hymnal Companion to the Lutheran Book of Worship,
with slipcase
(1-300)



\$29.95



FORTRESS
CHURCH SUPPLY STORES
2900 Queen Lane
Philadelphia, PA 19129

Prices subject to change without notice. Prices in Canada subject to U.S. currency exchange rate. Add state and local taxes where applicable. On CASH ORDERS, add transportation and handling charge of \$2.00. Invoices for CHARGE ORDERS will include transportation and handling.

NEW FROM PRESTIGE PUBLICATIONS

Erik Routley

CHRISTIAN HYMNS

An Introduction to Their Story

Prestige Publications is pleased to announce the release of the first comprehensive aural survey of the history of Christian hymnody. This unique and long overdue cassette series provides six hours of informative listening on a subject of vital interest to ministers, church musicians, and Christian laymen. Packaged in a handsome book-sized, vinyl binder, this cassette series is a welcome addition to any library.

TABLE OF CONTENTS

Cassette 1

- Side 1: *The Beginnings of Hymnody*: Hymns in the worship of the early and medieval church.
- Side 2: Hymns and Carols outside church: the people's song in the Middle Ages.

Cassette 2

- Side 1: Reformation Hymnody: the age of Martin Luther
- Side 2: German Hymnody 1700-1715: the rise and flowering of Pietist hymnody.

Cassette 3

- Side 1: The Psalmody of Calvin's Geneva 1539-62
- Side 2: The Beginnings of English Psalmody, 1549-1677

Cassette 4

- Side 1: Isaac Watts, the Liberator of English hymnody
- Side 2: The Wesleys and the beginnings of Evangelical Hymnody

Cassette 5

- Side 1: Some famous musicians and their contributions to hymnody. Tallis: Gibbons: Lawes: Purcell and his school: Handel
- Side 2: American hymnody, 1776-1900: Lowell Mason and the New England style: the Shape-Note hymns: The Black Spirituals: The Gospel Songs.

Cassette 6

- Side 1: The Romantic hymnody of England, and the Oxford Movement.
- Side 2: Some Victorian composers, from Dykes to Parry.

THE AUTHOR

Erik Routley who was born in England in 1917 and came to live in the USA in 1975, is Professor of Church Music and Director of Chapel at Westminster Choir College, Princeton, New Jersey.

Please send me the following cassette package:

CHRISTIAN HYMNS — \$49.95

An Introduction to Their Story

By Erik Routley, D. Phil., FWCC

Payment is enclosed (Prestige Publications pays postage and handling charges on pre-paid orders only). When billing is required the sum of \$1.50 will be added for handling of domestic orders; \$2.50 for foreign orders. Allow four weeks for delivery. Please make check payable to Prestige Publications.

_____ Zip Code _____

PRESTIGE PUBLICATIONS, INC.

P.O. BOX 2157

PRINCETON, NJ 08540

Recent Hymn Society Publications

- Paper XXXIII. *Moravian Hymnody* (1979) by John H. Johansen, \$2.50
- Paper XXXIII. *Bibliography for the Study of Hymns* (1980) by Keith C. Clark, \$3.00
- Paper XXXIV. *Ralph Vaughan Williams and Hymnody* (1980) by Richard T. Gore, \$3.00
- Paper XXXV. *Afro-American Religious Music: A Study in Musican Diversity* (1981) by Portia K. Maulsby, \$3.00
- Three Hymns for 1979* (texts by Vajda, Brokering, Kaan, tunes by Pfautsch, Held, Parker), \$2.00
- Hymnbook Collections of North America* (1980) by Louis Voigt and Ellen Jane Porter, \$2.50

For a complete list of HSA publications, including back issues of *The Hymn*, write the Hymn Society of America, National Headquarters, Wittenberg University, Springfield, OH 45501.

HYMNS TRIUMPHANT

Something
To Sing
About

42 traditional hymns in a symphonic choral suite by Lee Holdridge. For churches, for schools, for every hymn singing occasion.

42 hymns in medley form. Available as: octavos and choral books with accompaniment tapes (featuring the National Philharmonic Orchestra) or orchestral parts and conductors scores.

Send now for your

FREE

BROCHURE.

EPHROW MUSIC
DEPT. C2
CLARKSBURG, CA 91304



**THE HYMN SOCIETY
OF AMERICA, INC.**

**National Headquarters
Wittenberg University
Springfield, OH 45501**

**SECOND CLASS POSTAGE
PAID AT SPRINGFIELD**

**OHIO
AND
NEW ORLEANS
LOUISIANA**